

THE TALKING MACHINE REVIEW


No.30

OCTOBER

1974

HARRY
LAUDER

ON THE  GRAMOPHONE

 GRAMOPHONE

RECORDS

By Harry Lauder.

10-inch Records.

- G.C. 3—2179 Early in the Morning (with orchestra).
- G.C. 3—2180 Stop your Tickling, Jock (with orchestra).
- G.C. 3—2185 The Safest of the Family
(with orchestra).
- G.C. 3—2186 Mister John Mackay (with orchestra).
- G.C. 3—2187 The Wedding of Lauchie McGraw
(with orchestra).
- G.C. 3—2267 She is my Daisy (with orchestra).
- G.C. 3—2321 Ticklie Geordie (laughing song)
(with orchestra).
- G.C. 3—2322 I love a Lassie (with orchestra).
- G.C. 3—2362 Sound Advice (with orchestra).
- G.C. 2—2645 The Referee.
- G.C. 2—2658 I took him up to take him down.
- G.C. 2—2671 Tobermory.
- G.C. 3—2003 The Magistrate.
- G.C. 3—2006 Jean MacNeal.
- G.C. 3—2032 I took the Prize.
- G.C. 3—2033 Calligan.
- G.C. 3—2271 I've Something in the Bottle for the
Morning (I'm fu' the noo).
(With orchestra).
- G.C. 3—2175 A Trip to Inverary.
- G.C. 3—2184 Killiecrankie (with orchestra).





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Stop your Tickling, Jock.
G.C. 3-2180.



Mister John Mackay.
G.C. 3-2186.



She is my Daisy.
G.C. 3-2267.



I've Something in the Bottle for the Morning
G.C. 3-2271.



We parted on the Shore.
g.c. 3-2470.



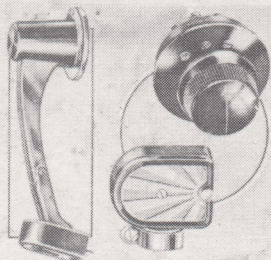
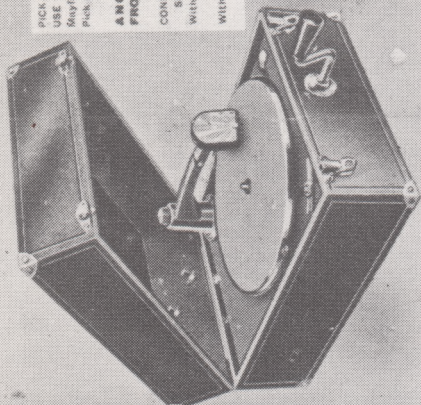
Tobermory.
g.c. 3-2671.

I. Sampson



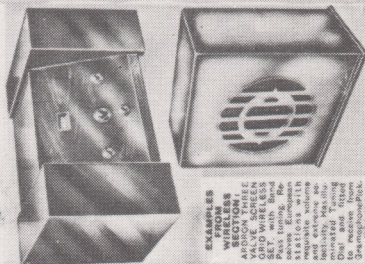
PICK UP GRAMOPHONE FOR
USE WITH WIRELESS SET.
Mayfair Portable Model with
Pick up and Volume Controls.
800 Certificates

ANOTHER EXAMPLE
FROM GRAMOPHONE
SECTION:
CONSOLE CABINET MODEL
Size 32" x 24" x 18"
With Electric Motor
x 1.950 Graminates
With Hand Wound Motor
x 650 Graminates

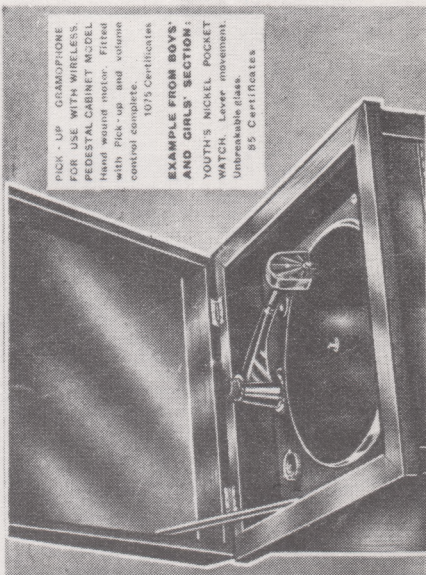


GRAMOPHONE PICK-UPS
New Model with three-back head but without volume control
200 Certificates
Pick-up Head for fitting to Gramophone tone arm.
New Standard Model
165 Certificates
VOLUME CONTROL fitted with terminals ready for connecting
75 Certificates
EXAMPLE FROM WIRELESS SECTION:
VOLT METER for set or dry batteries. 0.6v.
1.5v. 3.0v. 4.5v. 6.0v.
130 Certificates

USEFUL REMINDERS
INSTEAD OF ADVERTISING



FREE TO SMOKERS OF
ARDATH CORK TIPPED CIGTTs



NEW ARDATH REMINDERS ARE CONSTANTLY BEING ADDED

EXAMPLES
FROM
WILSON

SECTION:
INDUCTOR TYPE
LOUD SPEAKER.
Gives requisite
volume & true reproduction. 995 Certificates
M.T. ELIMINATOR. Complete with Flex and
Adaptor. Output 10-12 milliamps at 120 volts.
585 Certificates

FREE TO SMOKERS OF

SEND PC FOR ILLUSTRATED LIST OF REMINDERS

Smokers! Do you want your cake and eat it too? You could, you know, if you smoked cigarettes giving coupons which are exchangeable for gifts. No, this is not an advertisement for the current crop of gift schemes, but an introduction to their forerunners for there is nothing new under the sun. Older readers will no doubt be aware of this, but cigarette coupon schemes were going at the beginning of the century with various gifts, or cash prizes being given in exchange for a number of cards or coupons. These early schemes were usually fairly limited in their scope and faded out during World War I when paper shortage temporarily halted cigarette cards. Competition between rival brands soon revived after the War however and by the end of the 1920's most of the larger tobacco firms were involved in a bitter gift war, with the gifts becoming perpetually bigger and better.

Among the many items offered, gramophones and records seem to have been regular lines. I have a number of coupons given by different firms, many of which have either lists of gifts or pictures of them and while it has not been possible to put precise dates to many of them they are all from the period between about 1925 and 1934. Probably the earliest, judging from the length of the skirt the model is wearing in the advertisement for stockings is the offer made by Laurel Gifts (who probably ran a gift scheme patronised by several small firms rather like a trading stamp firm) of "Columbia World Famous Records 10-inch dark blue label. All the latest Dance and Song Hits. State number and title when ordering". The picture of the label intrigues me, as it looks like no Columbia record I have ever seen. The words "Trade Mark" are decipherable but no "magic notes". Perhaps this is artistic licence at work - after all, who's going to quibble when only 75 coupons are required?

Perhaps you prefer the cigarettes of the better-known companies! If so, Gallacher's catered for you very well, if you smoked sufficient "Park Drive" cigarettes. A "set of two" gramophone records could be had for 175 coupons (it is not stated if the choice was yours or Gallacher's), or for 200 coupons you could start building up your hi-fi equipment. These bought you a tone arm, and you could add to this a Star pickup (550 coupons) a Duplex loudspeaker unit (875) and a 12-inch double core chassis (325). Whether the "illuminated disc drive" for 225 coupons was anything to do with a gramophone I do not know, but various wireless components could be obtained, ranging from 60 coupons to 400. I wonder how many parted with 350 coupons for an "output choke, 15 Henries".

J. Wix and Sons Ltd offered large size coupons with their Kensitas cigarettes and included among their gifts a Record Case to hold 25 12-inch records (300), a loudspeaker in a 14-inch square oak case (825), or an oak Console gramophone with Garrard double-spring motor for 2,500. An "absolutely complete" Carlton Screenbird 4 wireless set also cost this amount - and if you were worried about smoking so many cigarettes, on the other side of the coupon your fears were allayed because "1004 Doctors have agreed that Kensitas are less irritating to the throat."

It might have been, of course, that cigarettes "rich in flavour as old wine" suited your palate better. Carreras would not only sell you such a cigarette under their brand name of Turf, but would also give you a Granada portable gramophone, capable of playing 12-inch records, - if you worked your way through 1350 packets! All of these efforts were rather shy about actually showing the gifts described. Not so Ardath Ltd. If you bought their cork tipped cigarettes you got a paper insert, printed in brown, with pictures on both sides. There for all to see were drawings of two gramophones. One was unnamed and would later be called a record player, i.e. without amplifier and loudspeaker. The other was a Mayfair portable, again designed to play through a radio. These worked out at 1075 and 600 coupons

respectively, an alternative (not shown) being a console cabinet model available with electric (1350) or hand wound motor (950). A wireless was also available, an Ardon for 1500 coupons which received "European stations with requisite volume". Loudspeakers on their own were about 1000 coupons, while pickups were 200 (without volume control, which was another 75) .

Although it was usual then for a packet of ten cigarettes to contain only one coupon, unlike today's multiple numbers, the profit margin must have been very small. Eventually the pace became too hot - Wix were even running a prize scheme offering a £235 Austin car (12-6 De Luxe Saloon) every day (except Sunday) - and eventually the major tobacco firms got together and called a halt, all of their gift schemes finishing on 28th. February, 1934. A few of the smaller companies kept on, the Premier Tobacco Manufacturers Ltd even issuing an insert dated 1st. November, 1939 announcing the continuation of its gift scheme. Eventually even these ceased and coupons did not re-appear in cigarette packets in Britain until 1957, when in response to the impetus from some of the small firms again starting their own schemes, Carreras re-introduced their Black Cat cigarettes with coupons, the gifts again including records obtainable from branches of Keith Prowse Ltd. at the rate of 160 coupons for a 78 rpm record and 400 for one L.P. I wonder when the current schemes will again be dropped by mutual consent.

P I R A T E S

Pirates are at work No, I do not mean the excellent performance of Gilbert & Sullivan's "The Pirates of Penzance" by the D'Oyly Carte Company which I enjoyed recently.

I mean the person or persons in U.S.A. who is/are pirating, for instance, George Frow's excellent "Guide to the Edison Cylinder Phonograph". As this book has been out of print for some time in Britain, we would assume it to be unobtainable anywhere in the world from reputable dealers. Readers are asked to act responsibly upon this information.

Scandinavian ODEON

B. ENGLUND

Some Preliminary Notes

The International Talking Machine Company began making records for export to the Scandinavian countries as early as 1905, these being Scandinavian tunes played by German studio groups and issued in the regular German brown-label series. The founding of Scandinavian branches took place in 1912. That year the first Danish (Kpo) and Swedish (Sto) recordings were made and possibly the first Norwegian (Nw) ones as well. No Finnish recordings (Hf) were made until 1929. An odd detail is that several early Swedish Odeons have two sets of matrix numbers under the label in both the Sto and Kpo series. It is not known yet whether this means they were actually recorded in Copenhagen, but given Sto numbers for book-keeping purposes. The early ledgers for both Danish and Swedish Odeon are lost, so it is impossible to check. During this period each country had its six-digit "national series" with each side having a different number. In addition, each disc had a three- or four - digit "order number" and these were common to all Scandinavian countries (see the table later in this article). The first electrical recordings were issued in late 1926, but they were either recordings of Scandinavian tunes performed by the Dajos Bela orchestra (who,

incidentally, made a few hundred recordings only for the Scandinavian market in the period 1923 - 31) or recordings made in Berlin by Scandinavian artists. In fact, local electrical recordings may not have been made until 1928. That year a Swedish engineer named Gustaf Jonasson (who had made the recordings for Skandia in the period 1921 - 23, see the article in Talking Machine Review of August, 1970, page 125.) became the chief engineer for all Scandinavian recordings for Odeon and in addition to sessions in Oslo, Stockholm, Gothenburg, Copenhagen and Helsinki, he also recorded many sides in Riga (Latvia) and Tallinn (Estonia). The letters "JS" can be seen in the wax of records he cut (from 1931 to 1934 he also made all Scandinavian recordings for Columbia and HMV. The latter do not show his "signature"). In 1928, when the Sto series had reached 2300, the Sto 3000 - 3599 block was reserved for recordings made in Berlin for Swedish Odeon. Even so, so, some in the "regular" series were actually recorded in Berlin. To confuse matters even more, some Sto 3000 masters were actually recorded in Stockholm and some in Oslo! Several Nw masters were also recorded in Stockholm. The Sto 3600-3999 block was reserved for recording made by Swedish Odeon for "Hemmets Hårolf", a private religious label. When this series reached 3999 in 1950, it continued from 4000 for about a dozen issues, thus duplicating regular Odeon recordings from 1930 before the mistake was discovered.

Danish Odeon also started a 3000 series in 1935, but in this case I think it was the other way round - the 3000 masters being locally cut, whereas the regular masters were cut in Berlin. From 1938 onwards the 3000 series only was used.



1. The earliest label, similar to that used in Germany, but dark blue instead of brown.



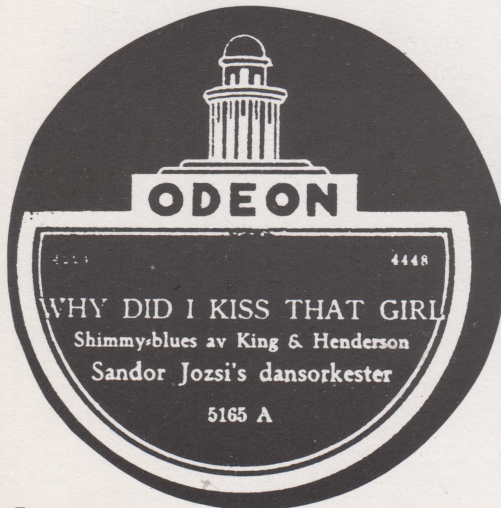
2. Second of the pre-1920 types. Angel and two lutes. In the wax is written; "Made for Fonotipia Companies."



3.
Third pre-1920 type. Girl playing a kithara.



4.
Fourth pre-1920 type. Light-blue background.
Used from c.1918 to 1924.



5.
Last label for acoustic issues. Dark blue label used 1924-28. Note "A" suffix after number indicating size. (A=25cm, AA=30cm, these suffixes being added to the catalogue number on both sides of the disc.



6.
One of the earliest electrical issues from late 1926. Note the star under the catalogue number, being a "secret code" indicating to dealers that this was an electrical recording. Dark blue label.

The Scandinavian Odeon issues were mainly pressed by the Lindström firm in Berlin. This continued throughout the World War II for Danish, Finnish and Norwegian issues, but from late 1940 Swedish Odeon had difficulties obtaining German pressings, so began making two finished waxes of every title, sending one take for processing in Germany, keeping the other to be developed locally. It is thus possible to find wartime issues pressed from different takes - they are easily distinguished as the German pressings have two sets of catalogue numbers, an A255000 serial in addition to the D2000 number, the Swedish pressing having only the latter. From 1942 to the end of the war all Swedish issues were pressed locally and the D2000 series was terminated at D3170 to avoid duplication of the Norwegian D3000 series and a new D5000 series was founded. (After the war there was also a Norwegian D5000 series, but this had an "S" suffix as well and should not cause any confusion.) With the end of the war and the collapse of Germany, the production of all Scandinavian Odeon issues was transferred to Hayes, until, by the early fifties, all Scandinavian countries began pressing their records locally. The last 78 rpm records were issued in 1958 and subsequent events are beyond the scope of this article.

The foregoing is only a sketchy first attempt to cover this subject. All kinds of additions corrections and comments are welcomed. There are probably more catalogue series than I have shown in the table which follows.

Catalogue series:

General Scandinavian:

800 - 2999	1912 - 24	3000 - 3399 (30 cm)	1923- 25
5000 - 5999	1923 - 29		

Danish series:

A 144000 - 144999	1912 - 24?	A 160000 - 160599	1927 - 38
A 160600 - 160675	1939 - 42	R 160800 - 160899	1938 - 40
R 160900 - 160999	- 38	D 150 - 199	1939 - 42
D 100 -	(This series was used twice)		
D 200 - 299	1930 - 37	D 3000 - 523	1936 - 42
D 300 -	(This series was used twice)		
D 600 - 769	1933 - 37	D 770 - DK 1360	1942 - 55
	(DK prefix added from 1100 and also on some lower issues)		
DK 2000 -		D 6000 - 6020 (30 cm)	1928 -
D 6400 - (30 cm)	1942 -	DO 7000 -	(30 cm) 1942 -
DO 2000 -	1941 -	XXD 8000 -	(30 cm) 1943 -
RA 3000 -	1941 -	RD 1000 -	1940 -

Finnish Series:

AA 210600 - 210607 (30 cm)	1929	RXX 210651 - 210656 (30 cm)	1938 - 39
A 228000 - 228675	1929 - 42	A 228900 - 228903	1931
RA 228925 - 228926	1936		

Norwegian Series:

A 147000 - 147999	1912 - 27	A 180000 - 1800999	1927 - 38
A 290000 -	1938 -	D 3000 - ND 3999	1932 - 44?
D 4000 - 4499	1927 - 32	ND 6800 -	1944? -



7. Similar to the foregoing, but note addition of the words "Import" and "78 R". 1930 recording

8. As the foregoing, but pressed by Parlophone in England.



9. This is a 1929 recording, but label type is that used in the 1930's. Note at "6 o'clock" the word "Imp(ort)". A "3 o'clock" note "Inspelat i Sverige" (Recorded in Sweden).

10. Label type used for local pressings from 1941. Note text: "Svensk tillverkning" (Swedish manufacture) and "Broadcasting rights reserved." This is a 1945 disc.

Swedish Series:

RXX 124800	(30 cm) 1929	A 133000 - 133452	1924 - 28
A 145000 - 145799	1912 - 15	A 148000 - 148999	1915 - 24
A 162000 - 162899	1926 - 32	SA 162900- 162901	1928
SA 162950 - 162999	1931 - 32	AA 210200- 210245 (30cm)	1928 - 31
SAA 210246- 210247	(30 cm) 1940 - 41	A 255000- 255721	1932 - 41
SA 255900 - 255960	1932 - 41	LA 255997- 255999	1938
D 1000 - 1058	1929 - 32	D 1502	1929
D 2000 - 3171	1929 - 41	D4500 - 4999	1927 - 29
D 5000 - 5499	1941 - 50	SD 5500 - 5905	1950 - 56
D 6027 - 6081	(30 cm) 1928 - 53	D 7000 -	(30cm) 1929

Danish Odeon Matrix Chronology 1922 - 56.

1912 - 1932	1 - 2053	(1500 reached in October, 1928)	
1933	2054 - 2106		1934 2107 - 2159
1935	2160 - 2226, 3000 - 3046		1936 2227 - 2243, 3047 - 3156
1937	2245 - 2256, 3157 - 3264		1938 3265 - 3374
1939	3375 - 3401		1940 3402 - 3754
1941	3755 - 3939		1942 3940 - 4207
1943	4208 - 4407		1944 4408 - 4501
1945	4502 - highest not known		1946 lowest not known - 4567
1947	4568 - 4583		1948 4584 - 4660
1949	4661 - 4696		1950 4697 - 4745
1951	4746 - 4827		1952 4828 - 4900
1953	4903 - 5025 (4901/4902 unused)		1954 5026 - 5160
1955	5161 - 5258		1956 5259 - 5338

Swedish Odeon Matrix Chronology 1912 - 56. (Sto prefix ; 30 cm= XXSto)

1912 - 1926	1 - 2047	1927	2048 - 2299
1928	2300 - 2560, 3000 - 3196	1929	2561 - 2994, 3197 - 3441
1930	2995 - 2999, 3442 - 3525, 4000 - 4632		
1931	4633 - 4952	1932	4953 - 5226
1933	5227 - 5446	1934	5447 - 5631
1935	5632 - 5841	1936	5842 - 6042
1937	6043 - 6270	1938	6271 - 6508
1939	6509 - 6667	1940	6668 - 6763
1941	6766 - 6875 (6764/6765 probably unused)	1942	6876 - 6978
1943	6979 - 7079	1944	7080 - 7194
1945	7195 - 7315	1946	7316 - 7467
1947	7468 - 7587	1948	7588 - 7727
1949	7728 - 7922	1050	7923 - 8080
1951	8081 - 8240	1952	8241 - 8330
1953	8831 - 8460	1954	8461 - 8574
1955	8575 - 8664	1956	8665 - 8712



11.

A 1940 recording re-pressed at Hayes in the late 1940's.

(The illustrations for this article are all from Swedish issues, but the label types were mainly the same in other Scandinavian countries.)



12.

Label type used for local pressings from the late 1940's to the end of the 78 rpm era.

The writer of our next article, Mr. Tom Denne, was a resident of Cyprus and since the political conflagration there earlier this year, we have had no communication from him. I am sure that readers join me in hoping that he is safe somewhere. The photograph for his article had become soiled in its envelope, but we had no means of replacing it. Mr. Denne wrote originally in our issue of October, 1973 (p. 260) and Mr. Field replied in our issue of December, 1973 (p.9).

HELPFUL HINTS

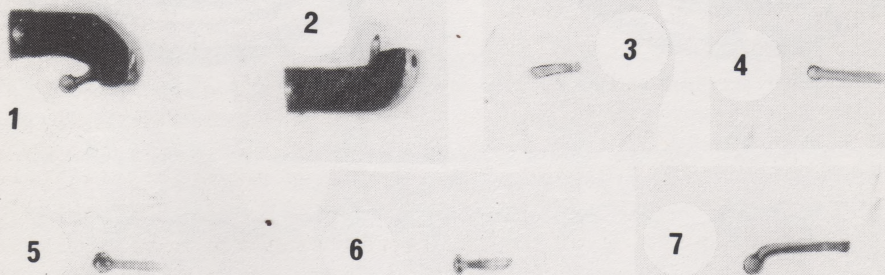
E. Bayly
T. DENNE

I am indeed sorry if the remarks on styli which I wrote in the October, 1973, issue should have been misconstrued by Mr. Field as "misleading to 'do it yourself' men". I assure him that this was by no means my intention. The shape and size of reproducer stylus is quite a big subject from the Edison angle alone (which we are discussing) for the fact is, that there was considerable deviation in form as well as size from the early days until production of vertical cut records ceased. This was no doubt due to an exacting search for perfection by the Great Man himself. Actually, a 'hill and dale' track permits of considerable latitude in the shape and dimension of a stylus and a few 'thous' of an inch more or less makes no real difference to the reproduction or wear of the record.

How different from the lateral cut L.P. record today where a divergence of a few microns (millionths) in the point angle will permanently distort the plastic groove and spoil reproduction.

Our illustrations show several magnified actual styli.

No.1. is from a very early 'Gem'. It is sapphire and is a nearly perfect sphere measuring 24 thous of an inch. No.3. is a button type stylus thought to be from a 'Home' of about 1909. It measures $15\frac{1}{2}$ thous of an inch in diameter. The form of the button is ill-defined and small so has been discarded from playing 200 t.p.i. cylinders (4 minute duration). No.4. is is a glass stylus made by the writer, measuring 10 thous in diameter and is satisfactory for playing 2-minute cylinders. No.5. is a specimen obtained commercially, measuring as much as 36 thous, which is grossly oversize. No.6. is a blue glass button also obtained commercially intended for playing Amberols. It is not only brittle but the periphery is too thick. The diameter is rather large at $34\frac{1}{2}$ thous. No.7. is of the commercial 'door knob' pattern but is $33\frac{1}{2}$ thous and made of brittle red glass. No.2. is a synthetic sapphire cone point having a polished radiused tip and was recommended by the Radio division of the present U.S.Edison organisation as a universal stylus for playing All early cylinders, seen fitted to a stylus bar.



THE INTERNATIONAL INDESTRUCTIBLE CYLINDER RECORDS

F. ANDREWS

The first intimation that there was ever to be an International Indestructible cylinder record in Britain comes from the 'Patente' information in Der Phonographische Zeitschrift, which disclosed that Ademor N. Petit was granted Patents 42g P11515 on 24th. April, 1900 for a method of copying or duplicating phonograms (or cylinders) and 42g P11577 on 15th. May, 1900 for the manufacture of celluloid cylinders. That such records were soon to be placed on the market was disclosed in Der Phonographische Zeitschrift published in December, 1901.

I am grateful to Mr.V.K.Chew of the Science Museum, London, who translated the following for me.

"The European Patents of Petit's celluloid cylinders, which we mentioned in our 15th. number this year, have just been brought out by an English Syndicate. This Syndicate will use the English Patents themselves, and will either sell the others as one lot or individually, or else grant Licences for their use in various countries.

In preparation for the introduction of these celluloid cylinders the Syndicate has given an order to the American patent-holders for the delivery of 500,000 cylinders in the first year.

The first International Indestructible cylinders came from "The International Phonograph & Indestructible Record Co. Ltd." Registered number 73449. This company was certified as incorporated on 16th. April, 1902, having a nominal capital of £20,000 in £1 shares. The registered office was at No.8. Cook Street, Liverpool, England.

Five separate parties were signatories to the Agreement upon which the Company was founded and these were:-

- 1). Ellsworth A. Hawthorne and Horace Sheble of Philadelphia, U.S.A.; Frederick Marion Prescott of New York City, U.S.A. (see our illustration on page 209) and Ademor N. Petit & Albert O. Petit of New Jersey, U.S.A.
- 2). Ademor N. Petit.
- 3). Walter FitzHugh Barry; William Barry; C.W. Pollexfen; H.T. Cramer Roberts. All of Liverpool
- 4). H.T. Cramer Roberts.
- 5). The International Phonograph and Indestructible Record Co. Ltd.

The objects of the Company were to manufacture Celluloid cylinders and records and other sound cylinders and records for phonographs and other talking machines.

The party forming group (1) were entitled to the full and exclusive benefits of A.N. Petit, granted by the United States Patent Office, and of applications pending and of the foreign patents of A.N. Petit and others, and foreign patents pending, in connection with the manufacture of Celluloid and other Sound Record cylinders for phonographs and other talking machines.

The parties of groups (1) & (3) had spent considerable sums of money in perfecting the inventions for which the Patents had been granted or applied for but which, before the formation of the Company, had not been worked on a commercial basis. They had also contributed to the promotion of the Company. Party (5), the Company, acquired the Patents and Patents-pending belonging to group (1) for £5000 paid for by the allocation of Fully Paid Up shares in the Company to the persons comprising group (1), or their nominees. These shares to be allocated within one month of Incorporation of the Company. The persons in group (3), agreed to find the sum of £5000 for the working capital of the Company.

The first Directors of the Company were Walter FitzHugh Barry, Chairman; Frederick M. Prescott, Vice Chairman; Henry T. Cramer Roberts, Managing Director & Company Secretary; Ademor N. Petit and William Barry. The first three Directors were designated "Permanent Directors".

It was agreed that the £5000 to be found as "working capital" would be contributed to as follows:- Wm. FitzHugh Barry, £2000; Wm. Barry, £1000; C.W. Pollexfen, £600; Wm. Barry and H.T. Cramer Roberts jointly, £400, and a bank overdraft which was guaranteed by them all.

Of the £5000 so raised, £300 was paid to H.T. Cramer Roberts for "expenses and time spent" in connection with the establishing of the Company which included his "out - of - pocket" expenses in visiting Brussels and the U.S.A.. £600 was paid to Ademor N. Petit personally for his Patents he also being entitled to a maximum of £30 for his expenses in travelling to England. The balance of the £5000 went to meet the costs of the Patent Agent's reports and the Assignments of the Patents to the Company; to Official Taxes, to the cost of



From a rubbing of the top of a cylinder box.

Ademor N. Petit's salary of £6 per week commenced from 21st. April, 1902, which was guaranteed until 31st. March, 1903. He was signatory to an Agreement whereby he was to instruct others in his work to a standard enabling them to fill his position within six months after the first products were placed on the market. He was to direct the manufactures of the Company and would endeavour to improve and invent new means for producing cylindrical and other sound records for phonographs and talking machines and to patent such at the expense of the International Phonograph & Indestructible Record Co. Ltd. and assign the same to them.

The patents acquired by the Company were connected, among other things, with machines for reproducing phonograph (and similar) records, a "blank" and a recorded cylinder being on the same shaft; tubes of celluloid with one end bent inwards the other provided with an inserted ring, Celluloid surfaced cylinder records with a cheap foundation of composition material, Device for making sound cylinders within a matrix, Device for making sound cylinders within a matrix finishing both ends so as to obviate turning, a stylus with concave face for cutting, etc., etc.

There was a total of 18 patents, granted or applied for between April, 1900, and May, 1901. The Patents granted were numbers 662961, 657785, 657956 of 1900; 39127 of 1901. Patent Applications "allowed" were 13425, 25386, 27125, 37992, 39126, 39127, 51594, 51595 and 52472. Patent Applications Pending were 20498, 25300, 49688, and 52471.

A "Return of Stockholders" of 30th. July, 1902, reveals that George Bolam, a Banker of Berwick - on - Tweed, held 1800 shares in the Company. Prescott, Sheble and Hawthorne had 1778 each. Ademor N. Petit, the Works Manager, had 2400. Director W. FitzHugh Barry had 4735, Wm. Barry had 1774, A.W. Norcop had 1000, C.W. Pollexfen had 900, The Edison Bell Supply Company of 4. Castle Street Arcade, Liverpool had 710, Mr. H.T. Cramer Roberts, of the same address, had 500 and a Mr. Henry Cowen also had 500.

By July, 1902, Wm. Barry had resigned as a Director and Henry Cowen elected. One year later a Mortgage Debenture for £1,000 at 6% per annum was created on the undertaking, the

a proper factory, on a suitable site, with its machinery, plant, fittings and equipment, to the working expenses of the Company including the £6 per week salaries to H.T. Cramer Roberts and Ademor N. Petit.

Including the 5,000 shares allotted for the sale of the Patents the American shareholders received 9,800 shares between them. The Liverpool group was allotted 10,200 shares.

It had been agreed that none of these shares would be allotted or sold to others during the first five years of trading and the profits, if any, were to accumulate in case more working capital was required. The dividends were to be paid within three years of the Company's registration.

Debenture holders being Wm. FitzHugh Barry, Radford Norcop and H.T.Cramer Roberts. Further Debentures were issued in August for £600 and for another £700 in December 1903, Frodsham & Bewley, solicitors being the holders of the latter.

A letter dated 8th. June, 1905, addressed to the Registrar of Joint Stock Companies, stated that the business and assets of the International Phonograph & Indestructible Record Co., Ltd. had been sold on 14th. July, 1904 by the receiver appointed by the Debenture Holders to a Mr. Robert Foster of 21. Dale Street, Liverpool, when it became impossible to carry on the business. The registered office had been closed on the same day there being no assets or cash with which to carry on the business, and the Company practically dead. The letter was signed by H.T.Cramer Roberts, as "late Managing Director and Company Secretary."

A further letter of 13th. July, 1905 revealed that the receiver appointed by the Debenture holders had been Mr. John Bewley of John Bewley & Sons, Chartered Accountants, of North John Street, Liverpool.

H.T. Cramer Roberts was once again in communication with the Registrar of Joint Stock Companies in March, 1906, re-iterating that the Company had done no business since 14th. July, 1904.

One year later, 1907, the Company was struck from the Register by Notice in the London Gazette. So ended the existence of the first Company to manufacture and sell International Indestructible Records.

In view of the widely held opinion that all International Indestructible Records were merely duplications of 2-minute wax cylinders manufactured by the Edison Firm known as The National Phonograph Company of U.S.A., it will be helpful to give here some background information on the Americans who formed a large part of the International Phonograph and Indestructible Record Co., Ltd.

Frederick Marion Prescott, the Vice-Chairman, was a well-known figure within the American talking machine industry. Operating from New York City, he had been an exporter of Edison machines and records, obtaining his supplies from the United States Phonograph Company. His trading methods came under criticism from a Mr. C.E. Stevens of the National Phonograph Company (Edison) but formerly with the General Electric Company. Prescott later claimed, during evidence in a law suit, that Stevens had been deliberately trying to ruin his business by threatening to run a other export agency for Edison goods. As a solution to this state of affairs Prescott, in the summer of 1898, took Stevens into partnership, the firm trading under the name of "The Edison Phonograph Agency" at Edison House, 44. Broad Street, New York City.

Prescott went away on a European business trip. While away he learned that his partner had deserted the business and was now acting as the exporter in association with the National Phonograph Company, now being in possession of the names and addresses of all Prescott's customers. Prescott hurried back to New York, and, as the sole owner of all the capital in the Partnership, settled outstanding matters and attempted to carry on trading by himself under the name of the Partnership. He was put on the National Phonograph Company's "Black List" and found it necessary to go to Court to try to establish his right to continue trading under the name of "The Edison Phonograph Agency", although his supplies of Edison Merchandise was now terminated by his inclusion upon the "Black List".

Eventually he became exporter for the disc records and machines handled by the National

Gramophone Corporation of New York. He imported from France, Pathe machines, records, and the beautifully shaped glass horns that Company made for phonographs. He stocked the "Ever Ready" products of the American Novelty Company, bicycles, Emerson's time dating machines, watches, film. He exhibited animated films on the second floor of Edison House. He sold Bettini reproducers and Prescott Master Records - some with genuine English recorded songs. At one time he issued a sixty-page catalogue to enhance his sales and 65,000 circulars were despatched abroad. He employed 18 clerks and had executive personnel dealing exclusively with his German, French, Spanish and other countries' orders. At the time of the incorporation of the International Phonograph & Indestructible Record Co., Ltd. he was the Managing Director of the International Zonophone Company of Jersey City, New Jersey, controlling the European end of the business from Berlin.

Ademor N. Petit, a Director, Works Manager and "Brains" of the International Phonograph & Indestructible Record Co., Ltd. was one of three Petits who, from 1893, had been trading in the State of New Jersey as the "Edisonia Comapny" (which had no connection with the Edisonia Ltd. of Britain) and which firm was described as "State Headquarters for Edison Goods." Originally trading in Orange, New Jersey, they moved to Newark, New Jersey, having become an Incorporated Company in 1898.

E.A. Hawthorne and H. Sheble of Philadelphia, the other American shareholders in the "International Indestructible" company, had their own company in the U.S.A. which made phonograph horns, cranes and other accessories. (Editor's note= They also made printers' blocks, etc. - sometimes known in U.S.A. as 'cuts'. I have a sample sheet of their 'standard lines' - unfortunately undated.) They incorporated as "Hawthorne and Sheble" in 1900 having a factory in Philadelphia and showrooms in New York City. They too had suffered "Black Listing" by the National Phonograph Comapny" who had also disputed their right to the use of a sign which they used as part of their business which said, "Edison Phonograph Agency". They had also been involved in litigation with the American Graphophone Company, the makers of Columbia machines and records, in that they evolved a phonograph to play concert-sized cylinders which infringed the Graphophone patents. The machine had to be withdrawn but the rights to it were sold to the National Phonograph Company which marketed it as an Edison machine in competition with the Graphophone Grand - at least so it is reported in the American periodical, 'The Phonoscope'.

It is from this American magazine that I have derived my remarks about these Americans, except for the International Zonophone data. I am unable to check all information as thoroughly as I would wish because the reporting in "The Phonoscope" was not always as explicit as one would wish for.

I have included this information because, on the face of it, these Americans might well have decided they had grounds for "piratically" duplicating Edison cylinders in Britain as "International Indestructibles". The National Phonograph Company of America had no place of business in Britain at this time (1902) as the patent rights to all Edison products and the use of the name "Edison" were owned exclusively by the Edison Bell Consolidated Phonograph Co., Ltd. of London. This Company, although selling Edison machines, manufactured its own Edison Bell cylinders and some Indestructibles made in co-operation with the Lambert Company of Chicago, which did have a place of business in Britain within a year of the founding of the "International" company.

That the great bulk of "International Indestructible" cylinders were from original

Edison recordings is not doubted, but it does raise the questions -

1. Was this done by consent of Edison interests, (including the Edison Bell Consolidated Phonograph Co., Ltd.) and,

2. If not, and the duplicating was 'piractical', was it actually illegal?

I am not an expert in copyright law, but it occurs to me that not only was the talking machine industry still quite a young one having only become competitive in Britain in May, 1900, as far as cylinder phonographs were concerned. The process of 'piractical' duplication was a very recent development so may not have been safeguarded by copyright laws covering such an eventuality. It is my opinion, therefore, that, although the International Phonograph & Indestructible Record Co., Ltd. could have been duplicating without a license from the 'Edison Interests', they may not have been breaking a law.

From whence did the Comapny derive the Edison cylinders from which to make the Indestructible copies ?

In 1902, and for the early part of 1903, only Edison Bell and their factors and dealers were lawfully entitled to handle Edison merchandise. The name of Jake Graham is often bandied about as being the proprietor of an establishment from which the "International Company" obtained its "source material". But Jake Graham, as late as December, 1905, was not one of the four Liverpool Edison Agents for the National Phonograph Co., Ltd., if that Company's list of Agents is taken as being correct. "The National Phonograph Co., Ltd." was founded in late 1902 and began recording in May, 1903. Another Comapny, the "Edison Manufacturing Co., Ltd." was founded in 1903, so had the "International Company" been breaking a law with its duplicated records there were in existence at least three companies which could have taken out a Summons against it. If we consider the "International Phonograph & Indestructible Record Co., Ltd." for a moment and appreciate that not only was it a legitimately Registered Joint Stock Company composed of people who were already recognised as "men of substance" within the talking machine industry and that "considerable sums of money" had been spent on experiments and developments, it is unlikely that the Company or its executive officers would have jeopardised the money and reputations by immediately breaking the law by carrying on an illegal business! I have yet to find an Agreement by which the Company was given the Right to produce Edison cylinders in an indestructible form, but commercial agreements are not found easily. Had there been a Writ or Summons issued against the "International Indestructible" it would have been reported in the 'Talking Machine News' which would have refused all further advertisements from the Company as such was its policy if there was any suspicion that illegal practices were occurring. Such did not happen with the International Phonograph & Indestructible Record Co., Ltd. which was frequently mentioned and advertised. The only Action in which the Company became involved was the Summons for Patent Infringement brought against it by the Lambert Company in association with the Edison Bell Consolidated Phonograph Co., Ltd. who claimed that the Petit Patent was infringing the patents of Lambert. As mentioned in my article on the Lambert cylinders in the 'Talking Machine Review International, No. 27, of February, 1974, the "International Company" defended its case successfully and in the later appeal brought against the decision of Mr. Justice Buckley by the Lambert Co., Ltd.

The "International Company" made capital out of these defeats of the Lambert Company by advertising its successful defending actions in Court and insisting that the Indestructibles were far superior to the Lambert!

Here we come to a new Company. . . .

After the sale of the business and assets of the International Phonograph & Indestructible Record Co., Ltd. to Mr. Robert Foster, of Liverpool, on 14th. July, 1904, the manufacture and sale of "International Indestructible Records" continued, made by a firm styling itself "The International Indestructible Record Company". As the name indicates, this was not a Registered Joint Stock Company and so far I have been unable to discover the personnel who managed its affairs. The assignment of patents is a possible clue unless they remained the property of Mr. Robert Foster who may well have continued to run the business.

In November, 1905, the "Talking Machine News", replying to a correspondent said that the address of the International Indestructible Record Co. was formerly at Bootle, Lancashire. "They are not there now and we should glad to know their address ourselves". In December, 1905, the first edition of the "Edison Phonograph Monthly" had the following on its "Suspended List" (1) The International Indestructible Record Co., Liverpool.

(2) The Edison Bell Supply Coy. of 4. Castle Street Arcade, Liverpool,

(3) H.T. Cramer Roberts of 4. Castle Street Arcade, Liverpool.

(4) H.T. Cramer Roberts of 9. Harrington Street, Liverpool.

During the period of the later "International Indestructible Record Co.", advertisements appeared from "The Indestructible Record Exchange Co." of 23, Exchange House, 4. Castle Street Arcade, Liverpool. (But more of this "company" further on).

Confusingly enough, in November 1905, the Reliance Engineering Company of 15 - 17. Manchester Street, Liverpool, who were factors for Columbia, Pathe and Edison goods was managed by a Mr. H.T. Roberts. Relatives?

Mr. H.T. Cramer Roberts was mentioned in February and April, 1906, as Manager of the "Universal Indestructible Record Co." On the latter occasion it was announced that the Company was now giving up the business of Indestructible Records. The word "International" was not mentioned but it would appear that Mr. Cramer Roberts was continuously associated with Indestructibles throughout the years 1902 to 1906.

An advertisement of June, 1907, announced that "The Indestructible Phonograph Record Company" was to issue a catalogue in August. "The services of the most talented musical conductors have been secured and a perfectly equipped laboratory for making matrices is being set up." No address was given. This may have been the first indication that the "Indestructible Record Company" of Albany, New York, was to introduce its records to Britain made under the Lambert Company patent of 1902.

The foregoing is the total I have been able to discover about the producers of the International Indestructible Records" from the commercial side. Some facets of the trading activities of the companies involved in the manufacture of the records follows.

Advertisements from the London Agent of the International Phonograph & Indestructible Record Ltd., Mr. E. Seligmann, of 19. Tavies Inn, Holborn Circus, E.C., from July, 1903, claimed that they were "The Most Perfect Record Invented." - "No More Spoilt Diaphragms - Loud, Clear and Perfect Tone" - "They Have The Advantage of being Up-To-Date Selections Reproduced in Loud Clear Tones with Ordinary Reproducers" - "Try a Sample Record and Judge Their Capability" - "Wholesale Only".

(continued on page 238 in our next issue)

INSTRUCTIONS FOR PLACING NEW 1-inch SPRING "HIS MASTER'S VOICE" MOTORS.

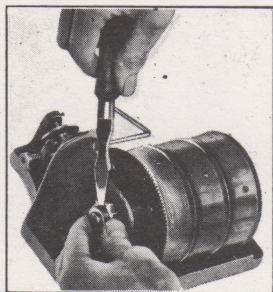


FIG. 1.

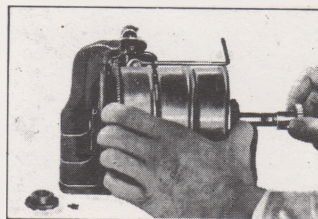


FIG. 2.

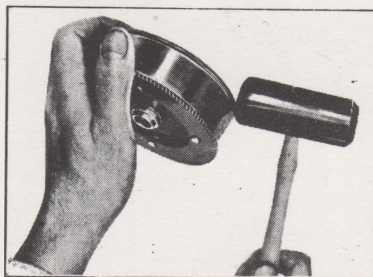


FIG. 3.



FIG. 4.

Taking out the old Spring.

N.B.—On no account should the Governor be removed for this operation.

1. See that the motor is completely run down before attempting to take it apart.
2. Remove turntable by lifting off the spindle.
3. Remove motor board from cabinet.
4. Remove grub screw from winding ratchet. *Figure 1.*
5. Remove barrel arbor by pulling winding gear wheel. *Figure 2.* The spring cage or cages can then be lifted out, and will separate.
6. Remove barrel caps by tapping smartly with a rawhide or wooden mallet on the edge of the spring cage. *Figure 3.* The fingers can then be worked under leaves of the spring on the side of the barrel opposite the anchorage. The spring can then be lifted and held with one hand from uncoiling, and the end unhooked from the pin.
The Spring cage when it has been cleaned is ready for assembling.

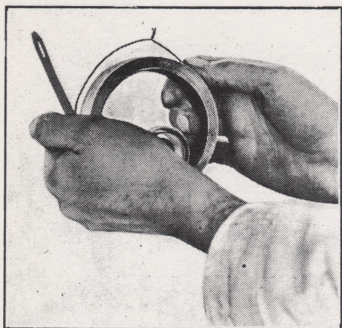


FIG. 5.

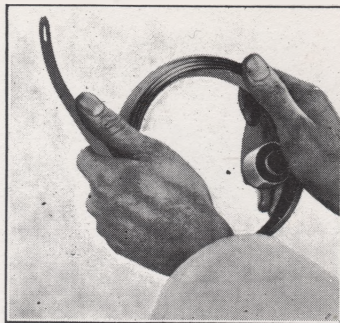


FIG. 6.

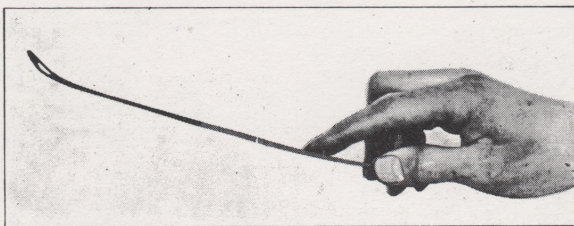


FIG. 7.

To Re-assemble.

1. Slide retaining wire to the edge of the spring. *Figure 4.*
2. Grip one side of spring firmly with left hand, as shown in *Figure 5.*
3. Slip retaining wire over edge of spring. *Figure 5,* and
4. Allow spring to uncoil between the two hands, as *Figure 6.*
5. Set outside end of spring, as shown in *Figure 7.*
6. *Figure 8* shows the front and back view of the spring cage when hooking the end of spring on to the anchorage.
7. *Figure 9* is a similar view showing how the spring is gradually worked into the cage. In doing this operation, a clean, well-greased rag should be held in the right hand, and drawn down the spring before it is wound into the cage, to remove any grit, and to assist lubrication.
8. *Figure 10* is a similar view showing the spring just prior to bending the final coils into position in the centre of the cage.
9. Insert spring bushing as shown in *Figure 11.* Then separate leaves of spring and squirt in a quantity of "HIS MASTER'S VOICE" Spring Lubricant from tube. This should be done in a number of positions.



FIG. 8.

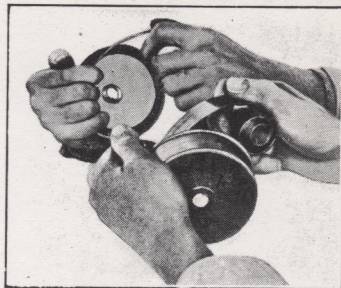


FIG. 9.



FIG. 10.

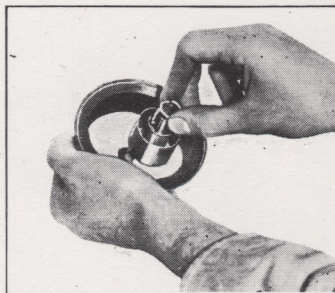


FIG. 11.

10. Clean spring cage cap and drop over spring bushing bringing it to the centre of the cage, and replace cap by tapping into position with a rawhide mallet, as shown in *Figure 12*.

Before re-assembling a double or triple spring motor, hold the spring cages in position, as shown in *Figure 13*, insert arbor and correctly locate dog clutches. The cages are then positioned to re-insert in the top plate.

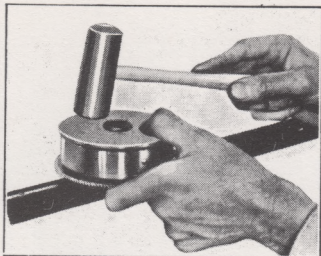


FIG. 12

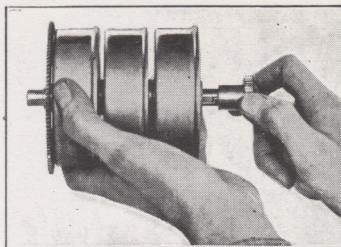


FIG. 13.

Note—Should the springs release with a jerk or jump it usually means that the springs need re-lubricating with “His Master’s Voice” Spring Lubricant.

USE ONLY

“His Master’s Voice”

Oil and Spring Lubricants.

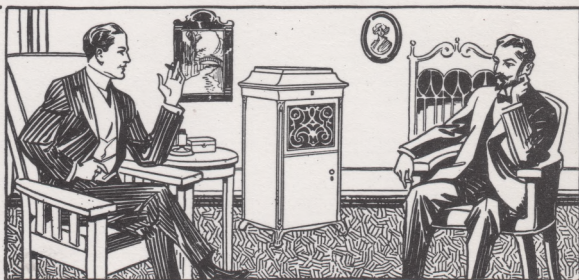
INSTRUCTION CARD NO. 1. APRIL, 1921.

THE GRAMOPHONE COMPANY, LTD., HAYES, MIDDX.

You are always prepared
for company if there is an

**EDISON
PHONOGRAPH**

in your home.



The magnificent tone of the unbreakable Edison Blue Amberol Records places the Edison on a plane above all other talking machines as an entertainer. To hear Edison Records is to hear great artists and clever performers at their best.

BOOK REVIEW

"LITTLE GIRL LOST"

The life and times of JUDY GARLAND. By Al Di Orio. Published by Arlington House \$8. 95.
298 pages with over 100 illustrations.

From the very apt title one gains a clue to the life of Judy Garland which seems to have been chosen for her by ambitious parents and then once caught up in it there seemed no escape.

Miss Garland gained her first fame in "The Wizard of Oz" but was frustrated by being cast as a perpetual youth for an undue number of years before finally allowed to grow up in films.

Perhaps you remember her in "Meet me in St. Louis", "Easter Parade" or "A Star is Born". Perhaps you were fortunate enough to attend one of her stage performances. Despite her successes with which she endowed all her vitality her life never overcame its bad start of pep pills and sleeping tablets forced on her while still a 'teenager'. So while outwardly successful, she was personally frequently unhappy, with five marriages. An odd, disjointed life which ended too soon at 47.

Mr. Di Orio has included in his book a very useful list of Miss Garland's records on all three speeds, which although not including matrix details or dates will be excellent for those wishing to obtain those records missing from the collection. Added to this is a list of her films and TV shows. Readers will know that I consider how a good index transforms a book from the category of a novel to a valuable reference tool. Such an index is included.

This book fills a gap in the biographical literature on Judy Garland which you will want to read if you have ever been entertained by that star in any medium.

RECORD REVIEWS

E.B.

PRIMROSE Original Cast Recording & GEORGE GERSHWIN piano soli.

The Countryside = Percy Heming : When Toby is out of Town = Leslie Henson : The Mophams = Leslie Henson, Heather Thatcher & Thomas Werguelen : Some far away horizon = Percy Heming & Margery Hicklin : I'll have a house in Berkeley Square = Margery Hicklin & Claude Hulbert : Boy Wanted = Heather Thatcher & Chorus : Mary, Queen of Scots = Leslie Henson & Claude Hulbert : Wait abit, Susie = Percy Heming : Naughty Baby = Margery Hicklin & Chorus. Winter Gardens Orch = Ballet Music : That new fangled mother of mine = Leslie Henson : I make hay when the moon shines.

Piano soli by George Gershwin = Do-Do-Do : Someone to watch over me : Clap Yo' hands : Maybe : Preludes, Nos 1, 2 & 3 : Andante from Rhapsody in Blue.

After writing the music for successful revues for Broadway he was invited to London to write for "The Rainbow Revue" which ran for only 113 performances. He was invited again and wrote the music for "Primrose" which opened at the Winter Garden Theatre on 11th. September, 1924 and ran for 225 performances. In between "Rhapsody in Blue" had received its Première.

"Primrose" was fortunate in having Percy Heming as the lead baritone voice who sings enchantingly in 'Wait a bit Susie' and in the duet 'Some far away someone' with Margery

Hicklin as 'Primrose'. He shows his dramatic voice in 'The Countryside'(This is the life for a man). Leslie Henson, comedian of the show has a song of self-delectionation in 'When Toby is out of Town' and two romping comedy-numbers 'Mary, Queen of Scots' and 'New-fangled mother'. 'Naughty Baby' is a sprightly tune which one normally hears rushed through by orchestras in musical selections, here given a joie-de-vivre interpretation by Miss Hicklin. (I wonder why certain tunes are perennially relegated by orchestras to being fast link tunes in selections, whatever their category or value in the original show.) It is quite refreshing to hear this vocal interpretation. It is very pleasant, too, that this re-issue includes the delightful Ballet Music.

Moving on to George Gershwin himself, those who have not previously heard his records or piano rolls will be surprised how 'plain' his style. The writer of the sleeve hears a ragtime influence, but I disagree, though do allow the 'personal mixture of jazz and vaudeville'. I would say that it is typical of the early-twenties era rather than anything much earlier.(The 'Preludes' and 'Rhapsody in Blue' are in another category, taking jazz to a more classical approach.) I am sure you will enjoy his interpretations of his own tunes.

By re-issuing 'Primrose' World records remind us of some good early Gershwin that tends to be overlooked, probably, as the sleeve note says, because it was a London production. It is on World Records SH. 214.

GERALDO & HIS ORCHESTRA.

Let the people sing : Jealousy : You're as pretty as a picture : Deep Purple : It's D'Lovely
You're a sweet little headache : In the Blue of Evening : Sunday,Monday or always : I want
to be in Dixie : Blues in the night : Russian salad : Don't sit under the apple tree : I'm
old fashioned : My guy's come back : Shoo-shoo baby : Moonlight Mood.

After studying latin-American music in Argentine in 1930, Gerald Bright became Geraldo a very popular band-leader of a very talented dance band which always gave immaculate performances of whatever style it versatility led it to. Geraldo died in May, 1974 and this record, spanning the years 1932 - 1943, is a fitting tribute to him and those who played with him. 'Jealousy' is in 'Latin American' style while 'Pretty as a picture' and 'Sweet little headache' are in a very relaxed medium tempo with Al Bowlly's vocals matching the mood. My favourite vocalist from among the various ladies is Dorothy Carless whose langorous voice fits the style of 'In the blue of evening'. 'It's D-Lovely' introduces us to Geraldo's use of muted brass in his own way; not that there was one way for his style varied with the tunes; but this tune exemplifies his individual development of it. During the years of World War II and after his band was sufficiently competent to play exacting items from the books of Stan Kenton, Duke Ellington, Count Basie and Glenn Miller (some of which latter are included in this selection), of which I prefer 'Moonlight Mood'. Perhaps a Kenton number should have been included to show how Geraldo interpreted even the 'powerhouse' style of Kenton. Other vocalists include Eve Becke, Beryl Davis and Doreen Villiers, all of them good. When "groups within a band" were in vogue, Geraldo's Swing Septet was equal to any other, and 'Russian Salad' led by Ivor Mairants is one of the best. Who can tell me the name of the 'Latin-American' tenor on 'Jealousy'(and other similar tunes recorded at that period)? All-in-all this a fine souvenir of Geraldo. World Records SH215.

AMBROSE & HIS ORCHESTRA

Without you sweetheart : I'm riding to glory : If I had you : Singapore Sorrows : Moanin'
for you : A Japanese dream : 'Leven-thirty Saturday night : Cryin' for the Carolinès : The

Free and easy : Stardust : Half caste woman : Blue again : Moonlight saving time : Blue turning grey over you : Good Evenin' : Bye bye blues : Yes Yes(my baby says "Yes") : They didn't believe me : Whistling in the dark : I'm thru' with love : Ho Hum : I Don't know why : You rascal you : Dancing in the dark : Soft lights and sweet music : When Yuba plays the tuba Isn't it romantic : Pu-leeze Mr.Hemingway : Old man of the mountain : Too many tears : Is I in love ? I is : Let's put out the lights.

This two-record set is from World Records' series "From the Golden Age of British Dance Bands" and shows the style of the Ambrose Band 14th February, 1928 to 22nd. November, 1932 while it was resident at the Mayfair Hotel, London. The male vocalist on many is Sam Browne and the female is Elsie Carlisle. For most of this period the lead trumpeter was the fine Sylvester Ahola, while another American, Danny Polo was a clarinetist. Now that time has elapsed since the days when we heard the dance bands frequently from the radio playing indifferent tunes as well as the good, to hear these L.P.'s selected from the latter category makes us realise how good those bands were. On receiving this set, I happened to play 'Free & Easy' first of all and thought, "That's good drumming . . . listen to the crisp beat and the press-roll". A glance at the personnel revealed Max Bacon and I said aloud, "No wonder." Ambrose was lucky to have his foundation so well laid by capable Max. The whole set shows crisp precise playing by the whole band in ensemble, section and solo work. I associate many of the tunes here with Bing Crosby, so it is refreshing to hear them as predominantly orchestral versions . . . mainly on record two. 'Stardust', for instance is a quiet tune, 'Carolines' with nice section work. Noël Coward's 'Half Caste Woman' (lyrically the usual affected Coward) has an interesting setting featuring the baritone saxophone. Ahola is featured on several either with muted or open trumpet making bright spots in the tunes. 'Japanese Dream' features some soothing low-register clarinet. The versatility of composer Hupfeld is revealed in the rumba 'Yuba' and wistful 'Let's put out the lights' affording opportunities for Ambrose's variety of approach. The first has bold attack while the other is diminuendo. 'Ho Hum' (another Crosby speciality) receives a happy rendering and Arhola is heard advantageously in 'Don't know why' (which I link with Kate Smith and whose vocal I should prefer to the lady here.) 'Rascal You' really bounces along and 'dancing in the Dark' is a good arrangement too. Although it is nothing to do with Ambrose, I feel that the tune 'Is I in Love' deserves far better lyrics(!) I'm pleased, too, that Jerome Kern's 'They didn't believe me' is so well arranged. It is one of my favourites of his compositions.

Perhaps it is just the way I listen, but it seems that Ambrose's band was sax-oriented. The sax section seems to be to the fore playing with great attack. Except for Ahola's soli, the brass section is more to the background. It may be their situation in the recording studio. (Though Duke Ellington's band seemed to have a similar emphasis around this time too) However, this is an excellent cross-section of the work of Ambrose and his orchestra at this period making a worthwhile set for the enthusiasts of dance band music, or just nostalgia of the early 'thirties'. World Records SHB 21.

Elsie Carlisle

It was a surprise to receive this discography from Edward Walker just a few days ago of the work of Elsie Carlisle, one of the 'greats' of British dance band vocalists, whose recorded career was from May, 1926 to September, 1941. She had made her stage debut at the famous 'Metropolitan' theatre, Edgware Road, London, in July 1920.

As well as recordings by major manufacturers we find records from World Echo, Filmophone, 4 in 1, Plaza, Sterno and Dominion. On the latter label was her 'My Man of War'

of which I feel too much is made by collectors for its 'double entendre' is of the boring kind rather than the witty. I feel that Mr. Waker's introduction dwells upon this one song for a longer period than it merits.

Taking the discography as a whole this is but a small point. The listing of records is very well laid out and runs for 22 pages. Every recording session is dated with at least month and year, many having the day as well. The names of accompanying bands or instrumentalists are given where known. In all but a few sessions, the matrix numbers are given. It is useful that in several instances the reports that Miss Carlisle is featured on some records is herein denied. A few open-ends have to be tidied-up. For instance, Mr. Walker would welcome information as to what Miss Carlisle's performance on Imperial 2359 comprises. Its title "Imperial Revels". Also, can someone furnish the matrix numbers of Edison Bell Winner 5536 - her duets with Sam Browne. There are four pictures of Elsie Carlisle included and a cartoon of her upon the front cover.

This work must represent many hours of research through lists of records and listening to many records whose labels give merely 'vocal refrain' and is highly commended to enthusiasts of Miss Carlisle's work or the world of dance bands.

It is priced 50 pence, including postage, from Mr. E. S. Walker, 86, Belmont Gardens, Bilston, West Midlands WV 14 8LE.

Subscriptions

When renewing your subscriptions PLEASE DO RETURN THE REMINDER with your remittance. This reduces our "processing" time to about two minutes flat. Our system is built on the assumption that the reminder will be returned. If you remit by International Postal Money Order from overseas or a system by which someone else causes the money to be sent to me, such as external Giro, please send the reminder to me your self separately and write on it an indication of how I should expect your remittance. E. Bayly.

Case Finishes

T. C. Fabrizio

May I pass on to readers a few suggestions?

When it becomes necessary to re-finish the wood cabinet of a phonograph, I have found that varnish, lacquer and plastic finishes do not succeed nearly so well as the finish that was originally used by the manufacturers - shellac.

On the early models such as "Suitcase" "Edison" "Homes" and "Standards", orange shellac should be applied to the bare wood without first using a stain, this lends the characteristic orange tone. On later models which had the dark oak finish (known as "antique oak" in its day) a walnut stain should be liberally applied first and then orange shellac. This will exactly reproduce the original finish. On models which had a "golden oak" finish, such as the "Amberola 30", white (that is, bleached) shellac should be applied over a light oak stain. Steel wool will reduce the characteristic shine of shellac to a subdued "matt" finish. On mahogany wood there is such a wide range of colour that little advice can be given except upon an individual basis.

Dixi & Silverton

Just received is a listing of the D I X I and S I L V E R T O N labels of Sweden by Karl Eric Liliedahl, published by the Kungliga Biblioteket of Stockholm. As with other recent similar publications from Sweden, this is very well produced, duplicated on A4 size paper with a tough drawn-on cover.

Mr. Liliedahl's introduction is in Swedish and English and tells us that these two were

labels issued by stores, during the 1930's. They were recorded by Odeon and pressed by Carl Lindström A.G. in Berlin.

Many of the original records were ambiguously credited to 'dance orchestra', 'accordeon duet' etc. Where possibly, the real identity is also given. Recording dates are given where possible.

The listing comprises 101 pages and includes an artist index and a title index. It is another excellent addition to the world's printed compilation of 78 rpm records.

EDISON DISC MASTERS BY RAYMOND WILE



Part 13. Continued from page 139,
of 'Talking Machine Review No.28, June, 1974.

London 10"	1332,S1,S2	Favorita - O mio Fernando	Rejected	Luisa Garibaldi
London 10"	1333,S1,S2	Trovatore- Stride la Vampa	Rejected	Luisa Garibaldi
London 10"	1334,S1,S2	Trovatore- Condotta	Rejected	Luisa Garibaldi
London	1335,S1,S2	Don Carlos - O mio Regina	Rejected	Luisa Garibaldi
London	1336,S1,S2	Al suon con 'buro	Rejected	Luisa Garibaldi
London	1337,S1,S2	Carmen - All'udir del sistre	Rejected	Luisa Garibaldi
London	1338,S1,S2	Samson et Dalilah - O April	Rejected	Luisa Garibaldi
London	1339,S1,S2	Samson et Dalilah - Amour viens	Rejected	Luisa Garibaldi
London	1340,S1,S2	Ballo in Maschera - Re dell...	Rejected	Luisa Garibaldi
London	1341,S1,S2	Mignon - Lo conosco un....	Rejected	Luisa Garibaldi
London	1342,S1,S2	Manon Lescaut - Sola perduta	Passed	Aino Ackte
London	1343,S1,S2	Tannhauser - Elizabeth's Gebet	Rejected	Aino Ackte
London	1344,S1,S2	Boheme - Musetta Waltz song		Aino Ackte
London	1345,S1,S2	Ave Maria (Gounod)		Aino Ackte
London	1346,S1,S2	Siberia - Parla e voix du Seigneur	Rejected	Aino Ackte
London	1347,S1,S2	Elegie (Massenet)		Aino Ackte
London	1348,S1,S2	Meistersinger - Preislied		Heinrich Knote
London	1349,S1,S2	Freischutz - Durch die Walder		Heinrich Knote
London	1350,S1,S2	Lohengrin - Gralerzahlung		Heinrich Knote
London	1351,S1,S2	Trovatore - Deserto sull terra		Heinrich Knote
London	1352,S1,S2	Meistersinger - Am stillen herd	Rejected	Heinrich Knote
London	1353,S1,S2	Lohengrin - Hochstes verstraun		Heinrich Knote
London	1354,S1,S2	Lohengrin - Abschied - Mein lieber Schwan		Heinrich Knote
Scheduled for 82514, but probably not officially issued.				
London	1355,S1,S2	Tannhauser - Romanzahlung - Inbrunst in Herzen		Heinrich Knote
London	1356,S1,S2	Trovatore - Ah si ben mio		Heinrich Knote
London	1357,S1,S2	Carmen - Blumenaria	Rejected	Heinrich Knote

London	1358,S1,S2	Rienzi - Allmachtiger Vater	Rejected	Heinrich Knoté
London	1359,S1,S2	Rienzi - Erst che ho heroma neu	Rejected	Heinrich Knoté
London	1360,S1,S2	Zauberflote - Bildni arie		Heinrich Knoté
London	1361,S1,S2	Fliegende Holländer - Mite gewitter und Sturm	Rejected	Heinrich Knoté
London	1362,S1,S2	Abide with me	Rejected	Violet Oppenshaw
London 10"	1363,S1,S2	My dear soul		Violet Oppenshaw
London 10"	1364,S1,S2	Tom Jones- Waltz song		Constance Drever
		Issued on 80041		
London 10"	1365,S1,S2	Beneath they window (O sole mio)		Constance Drever
		Issued on 80092. There is a plated master of S1, and a test pressing of S1 on ED16.		
London	1366	Tell her I love her so		Charles Compton
London	1367	Madama Butterfly - Un bel di		Bettina Freeman
London	1368	An Irish Love Song		Bettina Freeman

(Note: Serial number 1332 through 1368 were received for pressing at West Orange, New Jersey on 2nd. January, 1913. Serial numbers 1369 through 1379; 1381 through 1383 were recorded in London by A.F. Wagner in January and February, 1913. They were received on 12th. March, 1913)

London	1369	My Man		Constance Drever
London	1370	Dancing Viennese - Waltz song - They call me the waltz queen	Rejected by Edison	Constance Drever
London	1371	"Tis you I long for aye	Rejected	Constance Drever
London 10"	1372,S1,S2	Pagliacci - Vesti la giubba		Giuseppi Anselmi
		Issued on 83008		
London 10"	1373,S1,S2	Gioconda - Cielo e mar		Giuseppi Anselmi
		Issued on 83004. There is a plated master of S2		
London 10"	1374,S1,S2	Favorita - Spirto gentil		Giuseppi Anselmi
		Issued on 83007. There is a plated master of S2 and a test pressing of S2 on ED19.		
London 10"	1375,S1,S2	Pescatori di Perle - Mi par d'udir		Giuseppi Anselmi
		There are test pressings as follows A on ED20: B on ED21 & ED22		
London 10"	1376,S1,S2	Africana - O Paradiso		Giuseppi Anselmi
		Issued on 83025 There is a plated master of S2		
London 10"	1377,S1,S2	Lucia - Cabaletta di Edgardo - Tu che a dio		Giuseppi Anselmi
		Issued on 83018 There is a plated master of S2.		
London 10"	1378,S1,S2	Mignon - Ah non credea		Giuseppi Anselmi
		Issued on 83015 There is a plated master of take S2		
London 10"	1379,S1,S2	Cavaleria Rusticana - Siciliana		Giuseppi Anselmi
London	1380	Asleep in the deep		Tom Kinniburgh
London	1381	Gretchen am Spinnrade		Aino Ackté
London 10"	1382,S1,S2	Otello - Willow song		Aino Ackté
		Issued on 83014		

London 10" 1383 Faust - Es war ein König von Thule Aino Ackté

(Note: Serial number 1384 through 1399 were recorded in London in February, March and April, 1913 by A.F.Wagner.)

London	1384	You - Just You	Rejected-Edison	Constance Drever
London	1385	Come sing to me	Rejected-Edison	Constance Drever
London	1386	Ouvre tes yeux bleu	Rejected-Edison	Constance Drever
London	1387	Romeo et Juliette - Waltz	Rejected-Edison	Constance Drever
London	1388	Chocolate Soldier - My Hero	Rejected-Edison	Constance Drever
London	1389	Loch Lomand	Rejected-Edison	Constance Drever
London	1390	The Girl in the Taxi - Waltz	Rejected-Edison	Constance Drever
London	1391	Annie Laurie		Violet Oppenshaw
London	1392	Il Bacio		Constance Drever
London	1393	Love's dream		Constance Drever
London	1394	Who is Sylvia?		Constance Drever
London	1395	Faust - Air des bijoux		Constance Drever
London	1396	Nearer my God to Thee		Violet Oppenshaw

There is a plated master of S1

London	1397	Holy City		Violet Oppenshaw
London	1398	O Divine Redeemer		Violet Oppenshaw
London	1399	O flower of all the world		Violet Oppenshaw

Washington 24th.May,1913 1400,S1,S2 President Wilson's Address to the Indians

There is a plated master of S2.

Washington 24th.May,1913 1401,S1,S2 Address to the Indians by the Honorable F.H.Abbott

There is a plated master of S2

Washington 24th.May,1913 1402,S1,S2 Address to the Indians by Franklin K.Lane

There is a plated master of S2

(Note: The circumstances surrounding the making of serials 1400, 1401 & 1402 were described in the "Edison Phonograph Monthly" of August, 1913. Special pressings were sent to the various Reservations.)

(Note: serial numbers 1403 through 1412 were recorded in London during April & May, 1913)

London 10" 1403,S1,S2 Sleep and Forest Violet Oppenshaw

There is a test of S2 on ED23

London 1404 Faust - Flower song Violet Oppenshaw

London 1405 The Gift Rejected-Edison Violet Oppenshaw

London 1406 I come to you Violet Oppenshaw

London 1407 A summer night Rejected by Edison Violet Oppenshaw

London 10" 1408,S1,S2 Auf flugeln des Gesanges passed Heinrich Hensel

Issued on 82061

London 1409 Martha - Ach! So fromm Heinrich Hensel

London 10" 1410,S1,S2 Ständchen (Schubert) Heinrich Hensel

Issued on 82051 : There is a plated master of S1.

There is a test of S1 on ED24.

London 10" 1411,S1,S2 Africaine - O Paradis Heinrich Hensel

There is a test of S1 on ED25.

London 1412 Der Evangeliman 'Hold' changed to Reject. Heinrich Hensel

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EDITORIAL

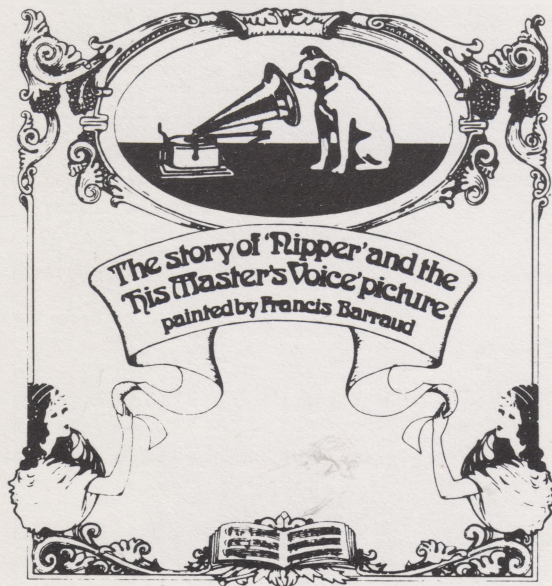
While typing these notes early in November I am optimistic of being able to circulate this magazine soon. The biggest unknown factor is still envelopes.

We confess that this issue deals more with records and cylinders than it does with 'Talking Machines' but enthusiasts of the latter will see in our next issue a reprint of a catalogue of rare French 'machines'.

Our researches into Zonophone have not abated and we are not going to press until we feel that we have sought out as much information as possible on issues prior to December, 1903. Of this early period, we now have accumulated about 70% of the titles issued, which, as is to be expected, include many "not in Bauer". We shall issue a 'blanks list' shortly. Anyone owning International Zonophone catalogues dated up to December 1903 is invited to loan them to us (send by registered or insured mail) or send us photostats of them. They will not be taken to pieces, or anything else malicious. Information will be copied out by hand. Catalogues in any language, including Cyrillic, Arabic or other scripts too. This includes catalogues issued by "Zonophone" agents anywhere in the world (including Asia and South America) in which Zonophones may not constitute the whole of the catalogue. Of this category items dated up to 1905 could contain what we seek. Please enquire if doubtful.

Ernie Bayly.

HONOURING THE 75th. ANNIVERSARY



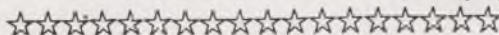
THE STORY OF NIPPER & THE HMV PAINTING

by Leonard Petts,

with introduction by Frank Andrews.
This tells the story of Francis Barraud and how he painted his "inspiration" & how it was adopted by The Gramophone Co to become famous all round the world as a trade mark for The Gramophone Co and the Victor Co.

As Mr. Petts had access to the archives of E.M.I. we are able to present the authentic story for the first time. Also for the first time we can show you what Barraud's painting looked like when it depicted an Edison Phonograph instead of the brass-horned Gramophone with which we are now familiar. Profusely illustrated with pictures of Nipper, Francis Barraud, etc. etc.

Price 85 pence (\$3.00) inc. post.
from Ernie Bayly, 19. Glendale Road,
Bournemouth BH6 4JA, England.



Opposite is a picture from 1905 of Mr. F. M. Prescott, a co-founder of the Companies which produced Zon-O-Phone records in U.S.A. and Europe until they were purchased by The Gramophone Company, and then he went on to produce Odeon records.



MAY 10TH 1901.

CATALOGUE

ZON-O-PHONE RECORDS

PLEASE DISCARD ALL PREVIOUS ISSUES
AND ORDER ZON-O-PHONE RECORDS
FROM THIS CATALOGUE ONLY.

NATIONAL GRAM-O-PHONE COR.,

3 & 5 WEST 18th STREET.

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BOSTON, 178 Tremont Street
PHILADELPHIA, 13 North 9th Street
DENVER, 1509 Tremont Street

210

RECITATIONS BY HARRY SPENCER.

9244--Bryan on the Philippine Question.
9245--Bryan on Our National Destiny.
9249--Casey Taking the Census.

RECITATIONS BY JOHN KAISER.

10003--Casey Taking the Census.

DIALECT TALKS BY FRANK KENNEDY, THE DUTCH PHILOSOPHER.

9743--Shultz's Advice to Women.
9744--Shultz on Temperance.
9745--Shultz on Twins.
9747--Shultz in Trouble.
9748--Shultz on a Wedding Trip.
9749--Shultz on George Washington.

MISCELLANEOUS SELECTIONS.

9--Japanese.
9517--When You Are Here Love. (By Miss Mae Cr.
sey, with Zon-o-phone Reed Orchestra Accom-
paniment.)
9599--King of the Land and Sea. (By Geo. Broderick
with Zon-o-phone Reed Orchestra Accompaniment
9650--All' Affitto. By Miss Miller.

We are grateful to the United States Library of Congress for permission to reproduce the Zon-O-Phone catalogue of 10th. May, 1901, from the photocopy sent to us for this purpose. We shall present another Zon-O-Phone catalogue shortly. We hope to assist the Library further by reproducing in our pages other catalogues of which the originals are now too frail to permit further copying on general requests by the public.

Complete Catalogue of Zon-o-phone Records.

SUPERBA ZON-O-PHONE RECORDS

NINE INCH

75 Cents Each

\$8.00 Per Dozen

Postage Ten Cents Each Extra

ZON-O-PHONE RECORDS

SEVEN INCH

50 Cents Each

\$5.00 Per Dozen

Postage Five Cents Each Extra

F. O. B. New York

Only Two Superba Records or Five Seven Inch

Records can be sent by Mail.

Records ordered sent by Mail are always at purchaser's risk.

We have pleasure in presenting to our trade a line of ZON-O-PHONE RECORDS of which we are particularly proud. Included in this list are, we believe, some of the finest examples of the art of recording that have ever been presented to the public. We are sure of this. Unsolicited testimonials to this effect are reaching us from every source, and we are especially happy over some of the recent records that have been produced at the Laboratory. They are without doubt the very finest examples of recording that have ever been offered for sale.

WE CALL, ESPECIAL, ATTENTION TO THE FIRST PRODUCT OF OUR NEW SUPERBA 9-INCH RECORDS. THEY ARE BEAUTIFUL IN QUALITY, AND IN RICHNESS, AND MARK THE HIGHEST ACHIEVEMENT IN THE TALKING MACHINE WORLD.

SUPERBA 9-INCH RECORDS.

- 9826—Selection from "Isle of Champagne," played by Victor Herbert's Band.
- 9827—American Marines' March, played by Victor Herbert's Band.
- 9828—Yankee Doodle, with variations, played by Victor Herbert's Band.
- 9867—When the Harvest Days Are Over, by the Haydn Quartette.
- 9871—Cornfield Medley, by the Haydn Quartette.
- 9872—Farmyard Medley, by the Haydn Quartette.
- 9876—Asleep in the Deep, sung by J. W. Myers.
- 9927—Where the Road Turns at Banbury Cross, sung by Will F. Denny.

ZON-O-PHONE 7-INCH RECORDS.

VICTOR HERBERT'S BAND.

These are the finest band records that have ever been made for any talking machine. The reproductions are of that rich-round quality which mark the finest harmonics of all celebrated bands.

- 9117—Home, Sweet Home.
- 9119—Bolshevik Life March.
- 9120—Gold Bug March—Victor Herbert. Introducing drum and trumpet solo.
- 9121—Hunt in the Black Forest. Descriptive.
- 9128—Battle of Manila. Descriptive.
- 9273—Man Behind the Gun—Sousa.
- 9274—An Ethiopian Mardi Gras.

- 9275—**Baltimore Centennial March.** Herbert's great march introducing "Maryland, My Maryland" by the heavy brass instruments, and "Dixie" played by the cornets and reed instruments, both melodies being played at the same time. The drum and trumpet effect adds very much to this record.
 9276—**The Marseillaise.**
 9277—**Russian Hymn.**
 9280—**Selection from "Der Freischütz."** A very fine record, including the Prayer and the overture finale.
 9281—**Faust Waltz—Gounod.** A good record of this ever popular selection.
 9283—**Forge in the Forest.** The town clock strikes five. Morning prayer is played. The anvil and forge are heard. Descriptive.
 9286—**Stars and Stripes Forever—Sousa.**
 9289—**Tannhauser March—Wagner.**
 9383—**Under the Double Eagle—Wagner.** Very good record. Crisp, very loud, the trumpets in the introduction are very loud and brilliant.
 9384—**Espanita Waltz—Kosey.** Excellent record of this ever popular waltz, and contains a fine castanet effect.
 9391—**Policy Sam.**
 9392—**Indian War Dance—descriptive.** The monotonous Indian Tom-Tom through this record tends to make it thoroughly characteristic; Indian yells, etc., this is one of the best records of the kind ever made by us.

POPULAR SONGS BY BERT MORPHY WITH ACCOMPANIMENT BY VICTOR HERBERT'S BAND.

- 9122—**The Blue and the Gray—Dresser.**
 9126—**Every American Girl is a Queen—Gordon.**

BY THE ZON-O-PHONE ORCHESTRA.

An organization composed of selected artists from the symphony orchestras of this city. These players are all soloists of the highest order; their records are incomparably fine.

- 9175—**Jolly Coppersmith.** One of our best selling records.
 9307—**A Cake Walk in Old Madrid—Baltimore.** Old Madrid in Ragtime, introducing castanets.
 9308—**A Ragtime Skedaddle—Rosey.** A bright and catching melody, introducing clogs.
 9310—**My Baby Polka—Hager.** Descriptive. Introducing baby's cries, etc.
 9312—**Mr. Thomas' Cat—Hall.** Descriptive. With imitations of Tom Cat on trombone. Clogs, etc.
 9651—**Hunky Dory March.** A good record of this ragtime two-step which will probably be exceedingly popular. This is a very well balanced record; loud, clear and brilliant.
 9652—**When Reuben Comes to Town.** (From Rogers Bros. in Central Park) A fine record of this very popular song. The trumpets are very brilliant and clear, and the Piccolo variation in the last part of very good one quality.
 9653—**If You Love Your Baby, Make Dem Goo Goo Eyes.** A very good record of this popular song, loud, clear, and very smooth.
 9654—**Nikado Selections—Sullivan.** A good record of this beautiful opera, introducing three of the most popular melodies. The record is loud and clear. Tone quality is good; ending with chorus "Here's a pretty How-de-do."

- 9275—**Baltimore Centennial March.** Herbert's great march introducing "Maryland, My Maryland" by the heavy brass instruments, and "Dixie" played by the cornets and reed instruments, both melodies being played at the same time. The drum and trumpet effect adds very much to this record.
 9276—**The Marseillaise.**
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 9392—**Indian War Dance—descriptive.** The monotonous Indian Tom-Tom through this record tends to make it thoroughly characteristic; Indian yells, etc., this is one of the best records of the kind ever made by us.
 9393—**The Blue and the Gray—Dresser.** The National Airs which are introduced in this piece come out loud and brilliant, the march SOUSA GIRL is introduced in the last half. The trumpets and wood instruments play the melody, while the trombones and baritone play the STARS AND STRIPES.
 9394—**American Republic March—Thiele.** This record is great. The variations on STAR SPANGLED BANNER are very fine. The patriotic airs introduced are recorded excellently. In the finale three melodies are played at one time.
 9395—**Semper Fidelis.** A splendid record of this stirring march.
 9398—**Serenade Selections—Victor Herbert.**
 9500—**Hands Across the Sea—Sousa.**
 9591—**Soldier's Chorus—Faust.**
 9592—**Zon-o-phone March—Hager.** Specially written and dedicated to the Zon-o-phone.
 9593—**Holy City—Trumpet Solo by Mr. Kencke with band accompaniment.**
 9594—**Coon Band Contest.**
 9596—**All Hail to the Spirit of Liberty—Sousa's latest march.**
 9726—**Intermezzi—Cavalleria Rusticana—Mascagni.**
 9727—**Dixie.** A favorite selection, well recorded.
 9728—**Wiener Blut Waltz—Strauss.**

SONGS BY JOSEPH NATUS WITH ORCHESTRA ACCOMPANIMENT.

- 9774—Where the Mississippi Flows.
9802—Good-Bye Dolly Gray.
9803—Spider and the Fly. An exceptionally good record.
9805—Fatal Kose of Red.
9806—Ma Charcoal Charmer.
9808—The Village Belle.
9810—For Freedom and Ireland—Mack.

BY THE ZON-O-PHONE REED ORCHESTRA.

- Consisting of stringed, wood-wind and light brass instruments and piano.
9318—Carmen Selection—Bizet.
9319—Butterfly Dance—Bendix Piccolo and clarinet.
9320—Due by Messrs. Mazziotto and Pusinelli.
9322—Blue Waltz—Strauss.
9322—La Secret—Intermezzo—Gaites. Light number, very popular.
9521—Flirtation and Love's Dream After the Ball—Czibulka.
9522—Española Waltz—Waldenfel.

SOLOS BY SIG. FRANCISCO WITH ZON-O-PHONE REED ORCHESTRA ACCOMPANIMENT.

- 9509—Toreador Song—Carmen
9510—Prologo—l'Pagliacci—A masterpiece sung with wonderful expression, and human beyond any record you have ever heard.
9511—Holy City.
9513—Evening Star—from Tannhäuser.
9514—Dio Possente—from Faust.

SELECTIONS BY PRASS QUARTETTE.

- 9717—Hunter's Farewell.
9726—Old Folks at Home.
9724—Sweet and Low.

VIOLIN SELECTIONS BY FREDERICK W. HAGER.

- Winner of the First Prize (Gold Medal) at the Pittsburgh Exposition, 1898, for the best Violin Record.
After months of patient experimenting, we are able to give the public a violin record, that never has been equaled.
9606—Scene De Ballet. A marvelous and excellent record of this popular violin selection. Every note is clear and sweet. This is a most difficult selection to record as it is four or five notes higher than usually used for recording purposes, and takes in the full register of the violin.

9656—Ma Jersey Lily.—Von Tilzer. An excellent record of this very popular song; loud, clear, and very good tone quality.

9657—Zon-o-phone March.—Hager. A very good record, loud, clear and smooth, being free from blast. The trumpets in the first part tend to make this a very brilliant record; in the trio, the trombone and trumpet effects are very good, besides being novel; the final strain is particularly well recorded. These melodies are being played at the one time. This march was written and dedicated to us especially for the Zon-o-phone by our musical director.

9658—Election Night 1900 at the Club in New York. Election night at one of the prominent New York Clubs, a boy is reading the election returns of the recent McKinley-Bryan contest. Music, cheers, yells, hisses and some commotion follows. The band plays, "Yankee Doodle," "A little bit off the top," and "We won't go home till morning."

9659—Chicago Limited. A descriptive record.
9660—Danube Waves Waltz. A fine record of this old favorite. The clarionets which are so prominent in this record are of very good tone quality and are recorded most excellently.

9661—Zon-o-phone Waltz. A bright, melodious waltz movement composed by an enthusiastic and loyal friend of the Zon-o-phone—a composer of considerable note in the Far West. Orchestrated for us by a well-known musician who also arranged the orchestra music for Rogers Bros. in Central Park.
9662—Foxy Quiller Selections—DeKoven. A bright, catchy selection from this latest comic opera dances introducing, "Quiller has the brain," and "The finale to act II."

9775—San Toy March. A selection, well recorded, from the latest operatic success at Daly's.

9776—King Edward VII. March.

9778—Mosquito Parade. A popular record of a bright and catchy melody.

9779—Florodora March. From the latest popular comic opera, splendidly recorded.

9780—Hail to the Spirit of Liberty—Souza.

9781—Return of Spring.

9782—Killes and Beaux.

9783—Harvest Days.

9786—Kerry Mills Lancers. A large seller, and one that always pleases.

9787—Singing Girl Lancers—Herbert. A splendid record.

9788—Toll Me, Pretty Maiden—Florodora. The hit from the new opera success, splendidly recorded.

9789—Home of My Childhood—Waltz.

9790—Phyllis Waltz.

9792—Man Behind the Gun.

9793—A Francenza.

CLARINET DUETS BY MESSRS. PUSINELLI
AND HACKETT.

- 9580—You All Know Whom I Mean.
9581—Conversation.
9584—The Absent Minded Beggar.
9585—Muss ich denn.
9586—Serenade.
9587—The Two Picnics.
9588—My Baby Polka.

TROMBONE SOLOS BY MR. FRED BLODGETT.

- A well-known trombone soloist. These records are loud, clear, and of true trombone quality.
9399—Pro Peccatis—Stabat Mater—Rossini.
9401—The Bloom is on the Rye. Good record of this popular song, not brilliant, but loud and excellent tone quality.
9402—The Amiable—Waltz. A most excellent record of this waltz. Fine execution, good tone, long, brilliant cadenza—recorded very finely.
9403—La Coquette—Polka. A marvelous trombone record. Every note is clear and loud. Fine execution, and is wonderfully well recorded.
9404—Fantasie Les Folies Bergeres. A marvelous record; fine tone, great execution, loud and clear.
9405—Evening Star—Fannhäuser—Wagner. A good record of this popular opera song.
9406—Let All Obey. A beautiful record of this popular bass solo; loud, clear, and excellent tone quality.
9408—The Honeymoon—Waltz. Fine record with a brilliant cadenza, and a catching waltz melody.

CORNET AND TROMBONE DUETS BY MESSRS.
KENEKE AND BLODGETT.

- These records are loud, and the true tone of each instrument is faithfully recorded.
9503—Forsaken Am I. A very fine sweet record.
9506—Norma. An excellent record of this very popular operatic piece.
9507—Drift My Bark.
9508—The Two Brass Men. A very well-balanced record of this piece, loud, excellent execution; it is recorded perfectly.

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- 9065—Waltz from "Faust."
9066—Hungarian Dance—Brahms.
9067—Trümmerei—Schumann. An excellent record of this classical violin piece, beautiful, soft, sweet toned; this is the piece played by Mr. Hager in winning the first prize at the Pittsburgh Exposition.
9076—L'Alchim's Chorus—from Tannhäuser. A magnificent record; the violin being loud and sweet, and the piano unusually loud to give the variation effect that is so well known in this piece.
9080—Annie Laurie—special arrangement—Hager. A fine record of this popular old song, with long cadenza and played for the most part in double chords.
9083—Polish National Dance. An excellent record of this well-known violin solo. The selection is very hard to record as heavy chords and light fingering and bowing follow in very rapid succession—the pizzicati effect is recorded excellently. This record is loud and clear.
9463—La Cinquantaine. A very good record of this popular violin solo, excellent tone quality and a very well-balanced record.
9464—Irish Fantasie—special arrangement—Hager. A fine melody, including Killarney, St. Patrick's Day bag-pipe effect, and jig for finale.
9465—Intermezzo—Cavalleria Rusticana. An excellent record of this very popular violin piece
9466—Hearts and Flowers.
9467—Melody by Sarasate.

CLARINET SOLOS BY THEO. PUSINELLI.

- A well-known clarinet player of New York; these records possess the best tone quality ever produced by any talking machine, the execution is very clear. They are free from blast or any un-musical tones.
E9074—Cara Nome—Rigoletto.
9324—Little Nell. Very fine record of this selection—every note comes up clear and loud. This piece is one of our most catchy melodies.
9325—Sanctus—Gounod. An exceptionally fine record of this classical selection.
9326—Long, Long Ago—Fantasie.
9327—How Can I Leave Thee, with variations.
9329—Intermezzo—Cavalleria Rusticana—Mascagni. Good tone quality, rendered excellently.
9488—California Dance.
9489—When Reuben Comes to Town. From Rogers Bros. in Central Park.
9490—Il Trovatore.

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CORNET SOLOS BY EMIL KENEKE.

Are exceptionally fine of pure cornet tone; in fact, the best records ever made by any talking machine. They are free from scratch and particularly free from blast; Mr. Emil Keneke was soloist of Innes' and Sousa's band.

9130—Killarney. A very well-balanced record of this popular song.

9131—Holy City.

9133—Blue Bells of Scotland.

9492—Inflammatus—from the Stabat Mater.

9493—Sing, Smile, Slumber.

9495—Pretty Peggy.

9496—Then You'll Remember Me. An excellent record of this popular opera number; very loud and clear, the variations are very well recorded; in the cadenza, effects are produced that no other talking machine has ever rendered properly.

9498—Cujus Animam—Stabat Mater.

9755—I Can't Tell Why I Love You, But I Do.

9756—When You Were Sweet Sixteen.

9757—Ben Bolt.

9758—Schubert's Serenade.

9759—The Post in the Forest. An interesting selection that always pleases.

CORNET DUETS BY MESSRS. KENEKE & MYCRANT.

Are very loud and clear, of excellent tone. Mr. E. Keneke was formerly of Innes' and Sousa's band, and Mr. A. Mycrant is a well-known cornet soloist.

9542—The Swiss Boy (with variations). A most excellent record of very fine tone quality, and the variations being played and recorded perfectly.

9543—Short and Sweet. An excellent record, wonderful, very loud and clear, is free from blast and scratch, this is one of the best records of its class in our catalogue.

9544—I Dreamt that I Dwelt in Marble Halls. A very fine record of this popular song.

9545—Blue Bells of Scotland. A great record of this very popular selection.

9546—Robin Adair. A very fine record of this popular song, and of good tone quality. Soft and sweet.

9548—Sleep and Rest. A beautiful record of this song, fine pure tone quality, having been played and recorded excellently.

PICCOLO SOLOS BY FRANK S. MAZZIOTTI.

These are all uncommonly fine records. The tone is very natural; the volume is up to the original, and the execution by the player is faultless.

9095—Tarantelle Sicilienne. A marvelous record; the finest piccolo tone ever recorded. This record has a full round tone and the execution is great. Too much can NOT be said of this record.

9096—A Ragtime Skedaddle.

9097—Long, Long Ago.

9098—The Red Sarafan. An excellent record of this very popular hymn; the variation is very fine, clear, loud, and of superb quality.

9099—Intermezzo—Le Secret.

9101—Spring Warblings Polka.

9103—Madley Jig.

9104—Yankee Doodle, with variations.

9164—Dance of the Hoboes.

9168—Nigger Fever.

9769—Parole Commune.

9770—Blue Bird Polka.

9771—Little Footsteps.

9773—Old Folk at Home.

MANDOLIN SOLOS BY SAMUEL SIEGEL.

America's greatest mandolin virtuoso.

These records are of fine tone quality. Mr. Siegel is a master in the technique of this instrument.

9108—The Pixie's Dance.

9110—Maritana Mazurka.

9115—Remembrance of Thee. Gavotte.

ZITHER SOLOS BY F. W. ISENBARTH.

After experimenting for months, we are able to place zither records on the market that will prove satisfactory. These records are clear, good true quality, and very attractive.

9033—Narcissus—Nevin.

9035—Dream of Spring.

9037—Sounds from Zitherland.

9038—My Lady Lou.

9409—Alpine Reverie.

9410—Manana—Spanish Dance.

XYLOPHONE SOLOS BY CHAS. P. LOWE.

9085—Happy Days in Dixie.

9087—Carnival of Venice.

9090—Mocking Bird.

9091—Robin Adair.

TENOR SOLOS BY HARRY MACDONOUGH.

- 9468—Story of the Rose.
9469—Where Is My Wandering Boy.
9471—Side by Side.
9472—The Duchess of Central Park.
9473—When You Were Sweet Sixteen.
9474—An Innocent Young Maid.
9475—My Little Georgia Rose.
9477—Drinking Song from "Rose of Persia."

BANJO SOLOS BY VESS L. OSSMAN.

- 9181—Coon Band Contest.
9184—Hot Corn Jubilee.
9186—Rusty Rags.
9832—The Colored Major.
9833—Mosquito Parade.
9834—Tell Me, Pretty Maiden—the hit from Flamingo.
9835—Hannah's Promenade.
9836—Salome—Intermezzo.
9837—Savo.
9838—Narcissus.

BARITONE SOLOS BY J. J. FISHER.

- 9478—Coronation.
9479—Soldiers of the Queen.
9480—A Bandit's Life Is the Life For Me.
9481—When the Mists Have Rolled Away.
9483—I Heard the Voice of Jesus Say.
9485—In Old Madrid.
9486—Believe Me, If All Those Endearing Young Charms
9487—Too Late.

BARITONE SACRED SOLOS BY J. J. FISHER WITH
ORGAN ACCOMPANIMENT.

- 9551—Coronation.
9552—Stand Up for Jesus.
9554—Nazareth—Gounod.
9555—I Heard the Voice of Jesus Say.
9557—Holy City.
9559—Charity.
9560—Hosanna.

BARITONE SOLOS BY J. W. MYERS.

- 9375—When You Were Sweet Sixteen.
9377—For Freedom and Ireland.
9378—Good Bye, Dolly Gray.
9379—In Good Old New York Town.
9380—Ma Charcoal Charmer.
9382—What Is a Home Without Love.
9384—Just A Little Attic, But It's Home.

COMIC SONGS BY DICK THOMAS.

- 9385—The Duty of a Wife.
9386—Curious Cures.
9387—Katie's Birthday Party.
9388—I'm Not Particular.
9389—I Wouldn't Mind a Job Like That.
9390—Walk, McCarthy, Walk.
9391—Kelly the Carman.
9393—The German Boys in Blue.
9394—In Dahomey.

BARITONE SOLOS BY ED. FRANKLIN.

- 7005—Love's Sorrow—A superb record.
9068—All Through the Night—Old Welsh Melody.
9069—The Kosary.
9070—Lost Chord—A very fine record.
9160—The Palms.
9162—The Holy City.
9165—Always.
9163—Calm As the Night.
9166—Hosanna.
9167—Brown October Ale, from "Robin Hood."
9169—Calvary.
9330—Good-bye—Tosti.
9332—Ashore.
9333—Mary of Argyle.
9367—Armourer's Song from "Robin Hood."
9368—Rocked in the Cradle of the Deep.
9369—Clang of the Forge.
9370—Beautie's Eyes.
9371—Wait.
9372—For All Eternity.
9373—Heart Bowed Down—Bohemian Girl.
9374—Anchor.
9375—Holy Night—Christmas Song.
9376—O Promise Me—Robin Hood.
9377—Answer.
9381—Drink to Me Only With Thine Eyes.
9382—Dear Heart.
9384—Queen of My Heart.
9385—Here's to the Rose.

SONGS WITH YODLE BY GEO. P. WATSON.

- 9839—Sleep, Baby, Sleep.
- 9840—Emmett's Cuckoo Song.
- 9841—Love's Magic Spell.
- 9842—Life in the Alps.
- 9843—Roll on the Silver Moon.
- 9845—Chas. T. Ellis' Baby Song.
- 9847—Alpine Specialty.

SOLOS BY MISS ROMAINE.

- 9794—Habenera—from Carmen A splendid accompaniment, this fascinating number, with orchestra accompaniment.
- 9848—Ben Bolt.
- 9848—Love May Go Hang.
- 9860—My Drowsy Babe.

SOLOS BY ALBERT CAMPBELL (TENOR).

- 9909—The Unseen Kingdom.
- 9910—When the Birds Go North Again.
- 9912—Mack's Serenade.
- 9915—Nobody Ever Brings Presents to Me.
- 9916—The Lass I Love. (Olcott.)
- 9917—My Sweet Queen (Olcott.)

COON SONGS BY ARTHUR COLLINS.

- 9899—Everybody Has a Whistle Like Me.
- 9900—Coon, Coon, Coon.
- 9901—I Never Trouble Trouble, Till Trouble Troubles Me.
- 9902—Tobie, I Kind o' Likes You.
- 9903—You Needn't Come Home.
- 9904—Oh, Oh, Miss Phoebe.
- 9905—Since Malinda Hinda's in the Syndicate.
- 9906—I'm Looking for an Angel.
- 9907—I Must a Be n a Dreamin'.

COMIC SONGS BY WILL F. DENNY.

- 9923—Since Malinda Hinda's in the Syndicate.
- 9924—You Said a Plenty.
- 9926—I'm a Looking at You, Lize.
- 9929—Sarah from Syracuse.
- 9931—My Family Troubles.

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DUETS BY MME. CHALIA (SOPRANO) AND SIG. FRANCISCO (BARITONE).

- 9564—Duet from Carmen—French.
- 9565—Barber of Seville—Italian.
- 9564—Crucifix—French.
- 9565—Io Vivo et' Amor—Italian.
- 9566—La C' Daren—Italian.
- 9567—Mignon—French.
- 9568—La Traviata.

ITALIAN SOLOS BY MME. CHALIA (SOPRANO).

An artist and prima donna of rare distinction. Her records are beautiful. The wonderful execution, and the wealth and beauty of her voice, which are faithfully preserved in these records, place them in the very fore front of Zon-o-phone records.

- 9136—Stella Del Norte—Barcarola.
- 9199—Ballo in Maschera—Aria, Amelia.
- 9201—Voce Di Primavera—Waltz—Strauss.
- 9203—Aida.
- 9204—Il Barbieri—Io sono docile.
- 9205—Ave Maria—Gounod.
- 9206—Il Bacio. Waltz song.
- 9207—Addio del Passato—La Traviata.
- 9670—Le Parlate D Amor—Flower song from Faust.
- 9671—I Dreamt that I Dwelt in Marble Halls.
- 9672—The You'll Remember Me.
- 9673—Jewel Song—Faust.
- 9674—Rondo-Lucia—Mad scene.
- 9675—Di Tale Amor.

FRENCH SOLO BY MME. CHALIA.

- 9202—Charmant—Viscau.

SPANISH SELECTIONS BY MME CHALIA (SOPRANO).

- 9137—La Calasera.
- 9138—Soledad Gitana.
- 9449—Fango Del Cafe.
- 9451—La Partida—Alvarez.
- 9452—Boringuena.
- 9453—Pandangos.
- 9454—La Golondrina.
- 9455—Calaseras Op Cadiz.
- 9456—Sevillanas Op Cadiz.
- 9458—Tu Habanera.

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ITALIAN SELECTIONS BY SIG. ROBERTO VANNI,
Formerly of the Metropolitan Opera House Co.,
New York.

- 9619—Ave Maria—Gounod.
9620—Mia sposa sarà la mia bandiera.
9621—La donna è mobile.
9622—Questa o Quella.
9623—Idéale.
9624—Romanza-Salve Dimora—Faust.
9625—Aria Vammi Ancor Contemplor.
9626—Barbieri Se il mio name.
9627—Mattinata.

GERMAN SELECTIONS BY HERR ALFRED DORIA.

- 9331—O schöne Zeit, O sel'ge Zeit.
9332—Dein gedenk ich, Margareta.
9333—Es hat nicht sollen sein.
9334—Die Wacht am Rhein.
9335—Mit denen blauen Augen.
9338—Lorelei.
9339—Lobewohl.
9340—Abendstern—from Tannhäuser—Wagner.

ITALIAN SOLO BY MME. SARDA (SOPRANO).

- 9151—Rondo—Lucia—Mad scene.

ENGLISH SOLO BY MME. SARDA.

- 9150—Ben Bolt.

FRENCH SOLOS BY SENOR MARTINEZ.

- 9061—La Marscillaise. A superb and stirring record.
9063—La Charité.
9064—Hosanna.

SPANISH SOLOS BY SENOR MARTINEZ.

- 67000—La Golondrina.

BARITONE SOLOS BY WM. PAULL,

of the Metropolitan English Opera Co., Messrs. Grau &
Savage, Managers.

- 9634—Torador Song—Carmen.
9635—The Bonnie Banks o Loch Lomond.

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BASS SOLOS BY LEMPRERE PRINGLE,
of the Metropolitan English Opera Co., Messrs. Grau &
Savage, Managers.

- 9637—Down Deep Within the Cellar.
9639—The Exile's Return.

SOPRANO SOLOS BY MME. MEISSLINGER,
of the Metropolitan English Opera Co., Messrs. Grau &
Savage, Managers.

- 9616—Ich liebe dich. (Meyer-Helmud.)
9617—Robert Kaln Song.

BASS SOLOS BY CLARENCE WHITEHILL,
of the Metropolitan English Opera Co., Messrs. Grau &
Savage, Managers.

- 9689—Last Night.
9691—Atto Quarto—Di Filippo.

SACRED SELECTIONS BY MISS ESTELLA MANN
(SOPRANO).

- 9222—The New Born King.
9223—One Sweetly, Solemn Thought.
9224—Rock of Ages.
9225—Sun of My Soul.
9226—Jesus, Lover of My Soul.
9227—Nearer, My God, To Thee.
9230—Almost Persuaded.
9461—The Prince of Peace.

POPULAR SONGS BY JOSEPH NATUS (TENOR).

- 6136—The Lady with the Love Light in Her Eyes.
9140—My Little Georgia Rose.
9144—The Fatal Rose of Red.
9145—The Only Way.
9147—I Can't Tell Why I Love You, But I Do.
9148—The Green Above the Red.
9149—Just As the Sun Went Down.
9423—Mid the Green Fields of Virginia.
9424—I Used to Know Her Years Ago.
9425—As the Summer Days Go By.
9426—The Sousa Girl.
9427—Give Us Just Another Lincoln.
9428—Eyes of Blue.

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- 9429—I'd Still Believe You True.
 9760—Spider and the Fly.
 9761—The Village Belle.
 9762—For Old Times' Sake.
 9763—Day by Day.
 9764—Lovers, Once, But Strangers Now.
 9765—When the Harvest Days Are Over, Jessie, Dear.
 9766—A splendid record of this popular song, accompanied by violin and piano.

TENOR SONGS BY GEO. J. GASKIN.

- 9811—Ben Bolt.
 9812—Just One Kiss.
 9813—Vaudeville Specialty. An exceedingly popular record.
 9814—For Old Times' Sake.
 9815—In Good Old New York Town.
 9816—I've a Longing in My Heart for You, Louise. One of Mr. Gaskin's best selections.
 9817—Absence Makes the Heart Grow Fonder. Splendid record.
 9819—The Hymn You Loved the Best.
 9820—Old Folks at Home. A good record of this old favorite.

POPULAR AND COMIC SONGS BY ED. M. FAVOR.

Very clear, satisfactory records of these selections. We recommend these records unreservedly.

- 9334—Gable.
 9338—Alagazam.
 9339—I Live Underneath.
 9340—Her Name is Rose.
 9341—Strike Up the Band, Here Comes a Sailor.
 9343—Tommy Was a Bad, Bad Boy.
 9353—Lucky Jim.
 9354—Kitty Dear.
 9355—My Lady Lou.
 9356—Say You Love Me, Sue.
 9359—He Took It in a Quite, Good-Natured Way.
 9360—My Honey Lou.
 9361—My Georgia Lady Love.
 9365—My Baby's Kiss.
 9366—Two Little Blue Little Shoes.
 9430—A Little Bit Off the Top.
 9431—Once Again.
 9432—His Little Wife Was With Him All the Time.
 9433—My Money Never Gives Out.
 9434—How Was I to Know.

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- 9435—Arrah, Go On.
 9436—And the Parrot Said.
 9437—Mrs. Gotten.
 9438—Blue and the Gray.
 9523—Rhoda and Her Pupola—from San Toy, the latest comic opera success.
 9524—It's Up to Me.
 9525—The Mick Who Sent the Pick.
 9526—Where Have I Seen That Face Before.
 9527—Who Put the Overalls in Mistress Murphy's Chowder?
 9529—Tom Tiddle Um Tom.
 9530—Vaudeville Sketch.
 9752—Everything at Riley's Must Be Done in Irish Style.

CONTRALTO SOLOS BY MISS MAY KELSO.

- 9418—Stay in Your Own Back Yard.
 9419—Kentucky Babe.
 9415—Florida Flo.

DUETS BY MISS HICKMAN (SOPRANO) AND MR. J. J. TAYLOR (TENOR).

- 9570—Kiss Duet.
 9575—Iola. Shall Part Us.
 9577—None. Shall Part Us.
 9578—Oh That We Two Were Maying.

DUETS BY MISS SPENCER (SOPRANO) AND MR. HARRY MACDONOUGH (TENOR).

- 9628—Life's Dream is Over.
 9629—When We Are Married.
 9630—Home to Our Mountains—Il Trovatore.
 9631—The Lord Is My Shepherd.
 9633—I Will Magnify Thee O Lord.

SELECTIONS BY THE MOZART TRIO.

- 9666—Verdi's Attila.
 9667—Trio from Iolanthe.
 9669—Flowers that Bloom in the Spring—Mikado.
 9611—You'll Remember 'Twas Six Months Ago.
 9613—When I Was a Lad—Pinafore.
 9614—No, No, 'Tis You.

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SELECTIONS BY THE HAYDN QUARTETTE

- 9251—Soldiers' Farewell.
 9253—Owl and the Pussy Cat.
 9257—Nassu's in the Cold, Cold Ground.
 9258—Abide With Me.
 9259—Old Black Joe.
 9261—Farmyard Medley.
 9262—Cornfield Medley.
 9263—Sally in Our Alley.
 9264—Ise Gwine Back to Dixie.
 9265—My Old Kentucky Home.
 9266—Farmyard Medley.
 9267—Good Bye, Dolly Gray.
 9268—When the Harvest Days are Over.
 9269—Old Folks at Home.
 9270—Kentucky Babe.
 9271—Carry Me Back to Old Virginia.
 9272—Little Darling, Dream of Me.
 9273—Annie Laurie.

POPULAR SELECTIONS BY CHAS. RENWICK
(TENOR).

- 9345—It's Not What You Were, It's What You Are
 To-Day.

SONGS BY BILLY HEINS.

- 9244—Strike Up the Band, Here Comes a Sailor.
 9249—You Can't Keep a Good Man Down.
 9211—Just Because She Made Dem Goo Goo Eyes.
 9212—Lam, Lam, Lam.
 9295—Because the Fortune Teller Told Me.
 9296—Ma Blushin' Rosie.
 9298—More Work for the Undertaker.
 9299—When Reuben Comes to Town—from Rogers Bros.
 in Central Park.
 9300—I Am Waiting Here for Julia.
 9301—Why Don't the Band Play.

COMIC SONGS BY JOHN TERRELL.

- 9641—Whistling Mike, Part I.
 9643—Bridget Typewriter McGaure.
 9645—Ma Jersey Lily.
 9646—I Ain't Gwine to Weep No More.
 9663—My Little Sign Is Gone From O'er the Door,
 Part I.
 9664—My Little Sign Is Gone From O'er the Door,
 Part II.
 9665—A Burglar's Experience With An Old Maid.

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- 9666—Miss Helen Hunt.
 9667—Whistling Rufus.
 9668—The Nick Who Threw the Brick.
 9669—Casey's Address to the G. A. R.

RECITATIONS BY WM. F. HOOLEY.

- 9440—Ingersoll at the Tomb of Napoleon.
 9441—22d Psalm and Lord's Prayer.
 9442—Mother Goose Rhymes.
 9443—Godstone's Advice on Self-Help and Thrift.
 9444—Little Red Riding Hood.
 9445—Death and Burial of Cock Robin.
 9446—Independence Bell.
 9447—Cinderella and the Glass Slipper.

HUMOROUS RECITATIONS BY GEORGE GRAHAM.

For clearness of articulation, for volume and for naturalness, these records are unrivaled.

- 9297—Stump Speech on Love.
 9298—Talk About Woman.
 9299—Talk on Money.
 9300—Negro Funeral Sermon.
 9303—Talk on Drinking.
 9305—Funny Bits.
 9376—Story of a Tramp.
 9377—Peculiar Experiences.
 9380—Limburger Cheese.
 9381—Girls.

NEGRO SHOUTS BY BILLY GOLDEN.

These mirth-provoking negro selections are rendered with a faithfulness to the original voice and manner that is positively side-splitting.
 9288—Mixed Ale Party.
 9289—Wedding O'er the Hill.
 9290—Roll on de Ground.
 9294—Up on the Golden Shore.

YANKEE DIALECT STORIES BY CAL STEWART.

These are the most faithful and life-like reproductions of the funny stories of this inimitable comedian that we have ever made.

- 9189—Uncle Josh's Trip to Coney Island.
 9190—Uncle Josh at Delmonico's.
 9191—Uncle Josh at a Circus.
 9195—Uncle Josh's Invitation to His Farm.
 9196—Uncle Josh's Troubles in a Hotel.
 9197—Uncle Josh's Trouble in a Street Car.
 9206—Uncle Josh in a Chinese Laundry.
 9297—Jim Lawson's Horse Trade.

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